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Saturday 4 August 2018

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TESTED

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7days

A week in photography



Pretty much everyone has a wideangle lens, even if it's just their kit zoom. At a superficial level they're ideal for getting more in the shot than you otherwise could – more view, more people in the group. But wideangles have distinctive visual characteristics that a skilled photographer can exploit to do a lot more than that. Whether it be emphasising leading lines, giving more prominence to the foreground, or distorting perspective, there's a lot you can do with a wideangle and this week we offer a refresher on how to get the best out of them. Also this week we talk to American photojournalist Bruce Gilden about his controversial portraits, we test Fujifilm's latest entry level X-series and examine the editing software that gives you the power of photoshop for less than £50. See you next week.

Nigel Atherton, Editor

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In this issue

12 It's a wide world
Expert James Paterson explores the world of wideangle lenses and explains how to get the most out of them

18 In your face
Magnum ace Bruce Gilden's provocative portraits are unforgettable

22 Photo roadshow World-class gardens
Enjoy the photogenic gardens at Mount Stewart in Northern Ireland

30 Location guide
Jeremy Walker shares his expertise on shooting the Great Dorset Steam Fair

32 APOY Round 6
Your chance to enter Round 6: Town and Country

34 Wildlife on your doorstep
Make the most of your local zoo and wildlife centre to capture great images of all manner of animals

38 Fujifilm X-T100
Michael Topham tests Fujifilm's new entry-level mirrorless camera

45 Serif Affinity Photo 1.6.7
A decent alternative to Photoshop? Rod Lawton certainly rates this software as such

55 Buying Guide
Our comprehensive listing of key specifications for cameras and lenses

Regulars

3 7 days
26 Inbox
48 Accessories
51 Tech Talk
82 Final Analysis

ONLINE PICTURE OF THE WEEK



© HANNY FOXHALL

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Tangled
by Hanny Foxhall

Nikon D610, 50mm, 1/250 sec at f/4, ISO 320

This evocative and detailed shot of tangled red poppies at dusk was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by Birmingham-based photographer Hanny Foxhall.

She tells us, 'Flowers are probably what I shoot best and I especially love poppy fields, both before and after sunset. On this particular day, once the sun had vanished over the horizon, I really didn't mind practically lying on the floor to get a more detailed and striking perspective, and so making best use of the remaining available light.'

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NEWS ROUND-UP

The week in brief, edited by Geoff Harris



Photojournalism's MeToo moment?

Photojournalism has a major and long-standing problem with sexism and sexual harassment, suggests a report in the *Columbia Journalism Review*. According to the authors 'many women in the industry say the behaviour is so common that they have long considered it simply one of the realities of working as a woman in the profession.' See www.cjr.org/special_report.

New 48MP smartphone sensor from Sony

Sony has announced a new 48MP smartphone sensor, a 1/2-type (8.0mm diagonal) device using the Quad Bayer colour filter array. As well as its impressively high pixel count, the IMX586 sensor is the first in the world to feature a minutely small pixel size of 0.8µm. The IMX586 will go into production from September.



Let there be Light

Light, a computational imaging specialist, has raised an extra $121 million of funding led by the SoftBank Vision Fund with the participation of Leica Camera. Light's imaging platform uses advanced algorithms to combine images from multiple camera modules into a high-quality image. Later this year, the first mobile phone incorporating Light's imaging technology will go on sale. See light.co for details.



New Manfrotto bags

Manfrotto has added two bags to its Manhattan range. The Manhattan Mover-30 can hold two mirrorless cameras and lenses, while the top section can also hold a drone with two batteries. The smaller courier-style Speedy-30 has two padded compartments for a 14in laptop and 9.7in tablet. Both come with adaptable inserts and prices start from £109.95. See www.manfrotto.co.uk.

First Photo North Festival adds to its roster

The organisers of the first international Photo North Festival, taking place in Harrogate from 9-11 November, have announced top documentary photographer Stuart Freedman has joined the 20-strong artist roster as a speaker, along with AP-regular Harry Borden and other leading pros. See www.photonorthfestival.co.uk.



© JANE BOWN ESTATE

BIG picture

Jane Bown retrospective now on display in London

An exhibition displaying the works of esteemed photojournalist Jane Bown is on display at Proud Central (www.proudonline.co.uk) until 12 August. Working within a male-dominated industry, Bown was a pioneer of the genre, capturing portraits of post-war Britain on assignments for *The Observer*.

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Her career spanned six decades, documenting the austerity of the 1950s to the rise of modern celebrity culture. The exhibition includes this previously unseen photograph of the Beatles. Taken in Knole Park, Sevenoaks, it was shot during the filming of a promo for Penny Lane. Bown came across the band in the park by chance. She returned to the house to get a camera, and only had colour Cibachrome film.

Words & numbers

"Photography is a language more universal than words"

Minor White (1908-1976)
Photographer, theoretician, critic and educator

12 mm
Widest angle rectilinear lens available for full-frame

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Although light and compact, the XF10 has all the hallmarks of Fujifilm's X series system

Fujifilm releases premium compact

FUJIFILM has released the XF10: a keenly priced, travel-friendly compact camera featuring a 24.2-million-pixel APS-C sensor and 18.5mm f/2.8 fixed focal-length lens. This 28mm equivalent optic offers a 10cm close focusing distance along with a 9-bladed diaphragm for attractive bokeh.

There is also an extra digital teleconverter feature, which enables focal lengths equivalent to 35mm and 50mm, albeit at the expense of image resolution. Other key features include an ISO range up to 12,800 (expandable to 51,200), a 91-point AF system, 6fps shooting for around 13 JPEGs, a 3in touchscreen LCD and 4K/Full HD video recording.

This compact, which is aimed at travellers and those upgrading from smartphones, is very portable measuring 112.5x64.4x41mm and weighing approximately 280g.



The XF10 features a 3in touchscreen, ISO up to 12,800 and 4K video recording

Being a Fujifilm compact, the XF10 has 11 Film Simulation modes, 19 Advanced Filters, with filter fans gaining two brand-new options: Rich & Fine and Monochrome [NIR]. The former is a fancy name for more saturated colours and subtle vignetting, and the company claims it's particularly suitable for food photography. Monochrome [NIR] seeks to emulate infrared camera effects. Meanwhile fans of Instagram will appreciate a new touchscreen feature which enables users to quickly select a square (1:1) format.

The XF10 is in essence a simpler, cheaper update to the firm's old X70 compact. Although the XF10 lacks several key features of the older model, including analogue shutter speed and exposure compensation dials, an aperture ring on the lens, a tilting rear screen or a hotshoe for a flash unit, it does gain a handy AF joystick for easier and quicker focus point selection. It is also a well-connected camera, with integrated Wi-Fi and Bluetooth.

The XF10 is on sale now with a suggested retail price of £449.

FUJIFILM

Fujifilm updates roadmap for X-system lenses

JULY has been a busy month for Fujifilm, with the company also updating the 'roadmap' for its X-system lenses. This development plan reveals the basic specifications of three new lenses: a wideangle compact prime, a standard zoom lens with a constant f/4 aperture, and a super-fast f/1 prime.

Firstly, the XF 16mm f/2.8 R WR will feature an equivalent focal length of 24mm and complement the firm's existing set of compact 23mm, 35mm and 50mm f/2 primes. Meanwhile, the XF 16-80mm f/4 R OIS WR standard zoom will have a 5x zoom range equivalent to 24-120mm, and a constant f/4 aperture further boosts its versatility.

Finally, Fujifilm claims that the XF 33mm f/1 R WR will be world's first mirrorless glass with a maximum aperture of f/1.0 and AF capability. Fujifilm also plans to boost its production capacity for interchangeable lenses by 70% by 2020.


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Fujifilm unveils two lenses for X series

AS WELL as the XF10, Fujifilm has unveiled two new lenses for its X system cameras – the Fujinon XF 200mm f/2 R LM OIS WR and Fujinon XF 8-16mm f/2.8 R LM WR. The fast 200mm prime features 19 elements in 14 groups, and includes a 1.4x teleconverter as standard; this extends the 300mm equivalent focal length to the equivalent of 427mm at f/2.8. The lens is made from sturdy magnesium alloy and is moisture and dust resistant, and has a matte silver finish to avoid overheating. There is also image stabilisation (with up to five stops compensation) and a handy Focus Preset Function. The lens is due to go on sale in October at a cost of £5,399.



The XF 200mm f/2 and XF 8-16mm f/2.8 (below)



Fujifilm's other new lens is a fast, weather-resistant ultra-wideangle zoom with an equivalent focal length of 12-24mm. The Fujinon XF 8-16mm f/2.8 R LM WR is designed to complement the firm's existing 16-55mm and 50-140mm f/2.8 zooms. It will go on sale in late November priced £1,799.

Nikon goes full-frame mirrorless

IN A MOVE that will come as no surprise to anyone who's been watching the industry closely, Nikon has officially announced that it's working on a brand new, full-frame mirrorless system. Initial details are sketchy, but Nikon has confirmed that the camera will employ a new lens mount, with an adapter for F-mount SLR lenses to be available. It has also stressed that it is still committed to making DSLRs.

Nikon appears to be showing off its new mirrorless camera in a teaser video titled *Travel of Light*. This is a rather overwrought sci-fi affair showing how light reaches a camera sensor, but at the end features a camera and lens (in silhouette) that looks like nothing in Nikon's current line-up. Brightening the video reveals an SLR-style body with a central viewfinder and tilting rear screen, not unlike Sony's Alpha 7 range with which it will directly compete.



A brightened frame from Nikon's *Travel of Light* video

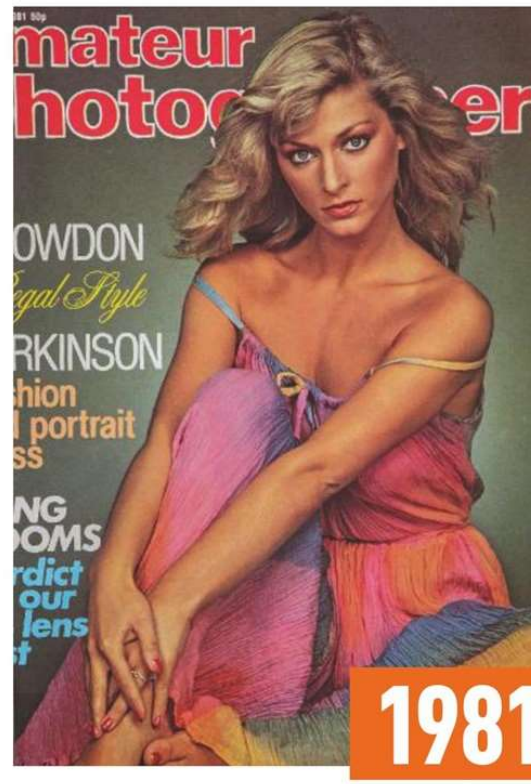
Nikon says, 'The mirrorless camera and Nikkor lenses that are in development have enabled the pursuit of a new dimension in optical performance, with the adoption of a new mount.

'With this new mirrorless camera and Nikkor lenses, we are committed to providing photographers with the ability to capture images that are richer and more vivid than ever before.'

For the latest news visit www.amateurphotographer.co.uk

Back in the day

A wander through the AP archive. This week we pay a visit to August 1981



ANOTHER very '80s issue this week, featuring a cover model with impressive tonsorial architecture and who appears to be wearing exotic leaves from the Amazon rainforest. Inside the magazine are in-depth features on two photographic giants of the age: Lord Snowdon (now known to millions worldwide thanks to *The Crown*) and the rather more sedate Norman Parkinson (a banger, anyone?). This was royal wedding time and there is a poignant piece inside based on Snowdon's famous images of Charles and Diana. Few could have foretold the trials and tragedy that were to beset the happy-looking couple. Snowdon's quote is also telling, considering how soon this marriage was about to hit the rocks: 'Once I tended to think that the photograph was more important than the person... but now I wouldn't mind taking a boring picture if it gave truthful information about the human being.' Whatever woes lay ahead, Diana's stunning beauty shines through.



A feature on Lord Snowdon's portraits of the royal couple

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Exhibition

Politics of Seeing

by Dorothea Lange

Oliver Atwell sees how Dorothea Lange used her camera as a political weapon to highlight the cruel injustices of 20th-century America

'Dorothea Lange: Politics of Seeing' runs at the Barbican Art Gallery in London until 2 September. Tickets are £13.50.

One of the most critical aspects of any photojournalist and documentary photographer is a capacity for empathy. Often this is an innate quality, but for some, it's a result of their own hardship. Dorothea Lange, who was born in Hoboken, New Jersey, in 1895 to second-generation German immigrants, understood what it was to have the cards stacked against you. While her troubles were comparatively small compared to the difficult situations faced by her future photographic subjects, it was enough to instil the quiet and crucial sensibility of compassion.

When she was just seven years old, Dorothea (who at that time still carried her father's surname of Nutzhorn) contracted polio. While the disease obviously didn't kill her, it left its mark by damaging her right leg and leaving her with a limp. In later years, Dorothea suggested that the altered gait 'formed me, guided me, instructed me, helped me and humiliated me... I've never gotten over it, and I am aware of the force and power of it.'

Five years later her father, Henrich, abandoned his family leaving her mother Johanna to take care of Dorothea and her brother, Martin. It was then that Dorothea reverted to her mother's maiden name, Lange. Polio was just one of many ailments that would afflict Lange throughout her life, including ulcers, gallbladder disease and post-polio syndrome. She died of oesophagal cancer in October 1965.

The Great Depression

Such a catalogue of health-related disasters would render many of us as hollow wrecks but for Lange these events only served to increase her drive to explore and highlight the adversities that faced her fellow Americans at a time when the Great Depression was sweeping across the country like an economic Black Death.

This exhibition at the Barbican in London spans the breadth of Lange's work, starting from her early studio portraits of the bourgeoisie in San Francisco to her unparalleled work taken as part of the Farm Security Administration, an agency created in 1937 to highlight and tackle rural poverty during the aforementioned Depression. The agency's legacy has survived thanks largely to its highly influential photography programme, which ran from 1935-1944. At the same time as such luminaries as Walker Evans and Gordon Parks, Lange – along with her husband Paul Schuster Taylor, who gathered interviews and economic data – set about producing





Dorothea Lange in Texas on the Plains, c. 1935



Family walking on the highway bound for Krebs, Oklahoma, June 1938

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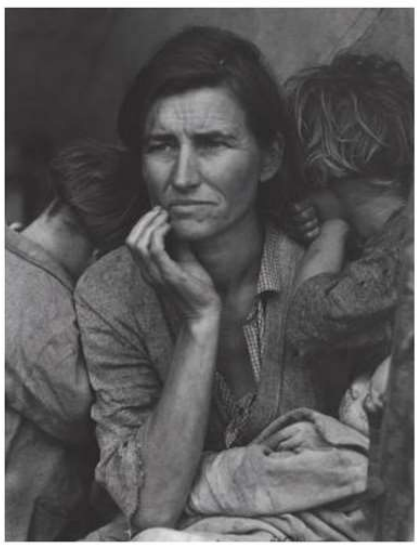
Flag of allegiance pledge at Raphael Weill School, San Francisco

a series of images that revealed the dispossessed migrants and sharecroppers that existed across California.

It was during this period that Lange took her most famous photograph. The image, taken in Nipomo, California, in 1936, depicts a mother of three called Florence Owens Thompson staring into the distance as she comforts her children. The image became known as 'Migrant Mother' (right) and quickly became the defining visual of America's great dark period. The symbol of the mother has traditionally been a powerful symbol. But where we traditionally see the mother as a strong and comforting presence, one of security and warmth, here we see her as ragged and beaten down. It was confirmation that something had seriously gone wrong in the fabric of US society.

According to Lange, she spoke to Thompson who said she was 32, had been feeding her family frozen vegetables and had resorted to selling their vehicle's tyres to make ends meet. Years later, Thompson was tracked down and claimed that Lange had fabricated and embellished many details of her story, and even promised that the images were never to be published. Regardless, the power of the image remains. Legend always takes precedence.

'Dorothea Lange: Politics of Seeing' is running in tandem with another exhibition at the Barbican, which surveys the work of



Lange's most famous image 'Migrant Mother'

contemporary photographer Vanessa Winship who has in many ways continued the legacy of Lange (most notably in her utterly perfect book *She Dances on Jackson*). We'll take a look at that exhibition in the 18 August issue.

This is a rare chance to see a major exhibition of such an icon's work; if you can spare the time to visit then be sure to do so. No one has quite matched the humanity of Lange's work before or since. They are perhaps one of the most perfect demonstrations of the power of photography. AP

Also out now

The latest and best books from the world of photography. By Oliver Atwell



© SANDY SKOGLUND 1980

The Eye

By Fotografiska, teNeues, £65, 256 pages, hardback, ISBN 978-3961711130



Back in 2010, Fotografiska first opened its doors to the public. The gallery set up shop in an old industrial building on the harbour at the waterfront in Stockholm. In no time at all the gallery played host to a number of the world's most influential and respected photographers. In this book we see them gathered into one space and it really is something to behold. The range of names is a who's who of contemporary photography, though there's also plenty of room for photographers of the past. It's good to see that the gallery is egalitarian in its aim to present these big names besides photographers who have yet to establish themselves. That alone makes it worth picking up. The fact that it is genuinely one of most incredible collections of images we've seen from a photography publication for some time makes it utterly indispensable and well worth the price tag. If you're a collector of photography books, this is definitely one for the bookshelves. ★★★★★

Another Kind of Life: Photography on the Margins

By Alona Pardo, Prestel, £39.99, 288 pages, hardback, ISBN 978-3791384276



In AP 28 April, we looked at the Barbican's brilliant exhibition 'Another Kind of Life' that featured 20 stories by 20 photographers, all dealing with the theme of what it is to be an outsider. This book, released to coincide with the exhibition, is no less affecting in its themes and in its presentation of a diverse group of photographers. The book is unflinching in its depictions of gang members, sex workers, drug users and members of the transgender community. It allows is a mature discussion about the nature of representation in photography and what these images can do to highlight fringe communities. A vital and important addition to many of the current cultural discussions. ★★★★★

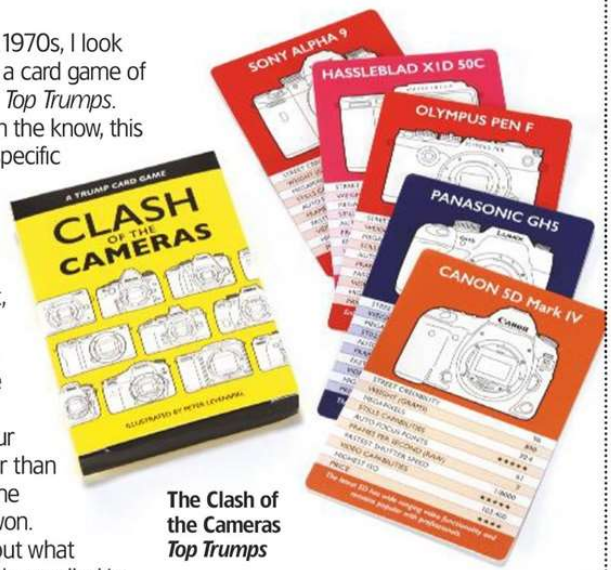
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Viewpoint
Andy Westlake

Don't just choose the camera with the highest specification – instead, find the one that works best for you and your photography

As a child of the 1970s, I look back fondly on a card game of the time called *Top Trumps*. For those not in the know, this used a pack of cards on a specific theme, maybe cars, trucks or aircraft. Each card featured a particular example with a set of specifications – with aircraft, for example, this might be maximum speed, wingspan etc. The object of the game was to win all the cards by calling out a number on your current card that was higher than those of your opponents. The fastest, largest or heaviest won.



The Clash of the Cameras *Top Trumps*

The skill was in working out what category to call. Some cards excelled in many areas, but others were decidedly middle-of-the-road and never won much. This is where the game diverged from reality; the most extreme aircraft may have been the best cards to have in your hand, but the unwanted mid-pack examples represented workhorses that were far more widely used in the real world. Jumbo jets are all very well, but on most routes you want something smaller and cheaper.

I was reminded of this game recently when AP's reviews editor Michael Topham turned up at the office with a pack of camera *Top Trumps*, received as a free gift from the lens-hire company Lens Lab. In this case, the camera with the most megapixels, highest ISO setting or fastest shooting speed wins. It seems this is also how some people determine which camera is 'best'.

Back in the real world, again it's just not that easy. Sometimes factors that aren't easily quantifiable are just as important in determining whether a camera works well. It might be how it feels in your hand, how comfortably placed its controls are, or how easy it is to change important settings. Compromise these and you can end up with a flawed camera, no matter how good it might be on paper.

Strengths and weaknesses

All this brings me neatly on to this year's two super-expensive premium travel zoom compacts: the Panasonic Lumix TZ200 and Sony RX100 VI (which I reviewed in last week's issue). The Sony is smaller and lighter, which for a compact camera looks like a good thing, but turns out to compromise battery life and handling. The Panasonic has a considerably longer lens, so should win for shooting distant subjects, but the Sony's lens is so much sharper at full telephoto that the gap is considerably narrower than you'd think. The specs really don't tell the whole story; both cameras have their strengths and weaknesses, and either might be the right choice for different people.

This, of course, is the whole point of our reviews. We go beyond the spec-sheet comparisons and assess what does and doesn't work. But every reviewer has their own preferences, and chances are, yours will be different from mine. There's no single 'best camera' – just pick what works for you, and stick with it. Life's not as simple as a game of *Top Trumps*.

Andy Westlake is currently the Technical Editor of *Amateur Photographer*. For six and a half years he wrote for Digital Photography Review, writing numerous lens and camera reviews.

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 26 and win a year's digital subscription to AP, worth £79.99

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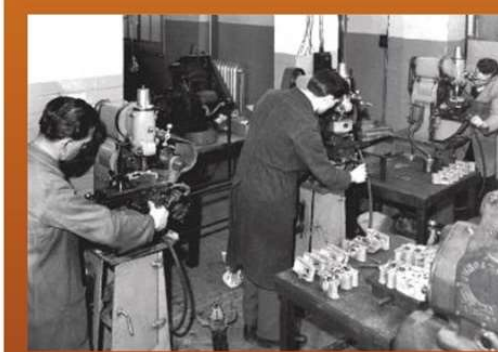
In next week's issue

On sale Tuesday 7 August


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Take the high road

Don't let low light get you down – hone your high-ISO skills with Steve Davey's tips



England's first (and last) 35mm SLR
John Wade tells the story of the Wrayflex

Samyang AF 85mm f/1.4 EF
Michael Topham tests this affordable fast telephoto prime for Canon users

The surreal truth
The images of Lee Miller – an important figure in the British Surrealist movement

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

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It's a wide

James Paterson explains why wideangle lenses are so useful, how to get the most out of them, and when to go wide



Lighthouse of Cap de Formentor, Mallorca, Balearic Islands, Spain, around sunset
Nikon D810, 20mm, 1/8sec at f/16, ISO 64

© GETTY IMAGES/ALLARD SCHAGER

KIT LIST



Prime wides

Usually fixed at either 14mm, 20mm, 24mm, 28mm or 35mm, prime wides are typically sharper and faster than zooms, but with a trade-off in versatility.



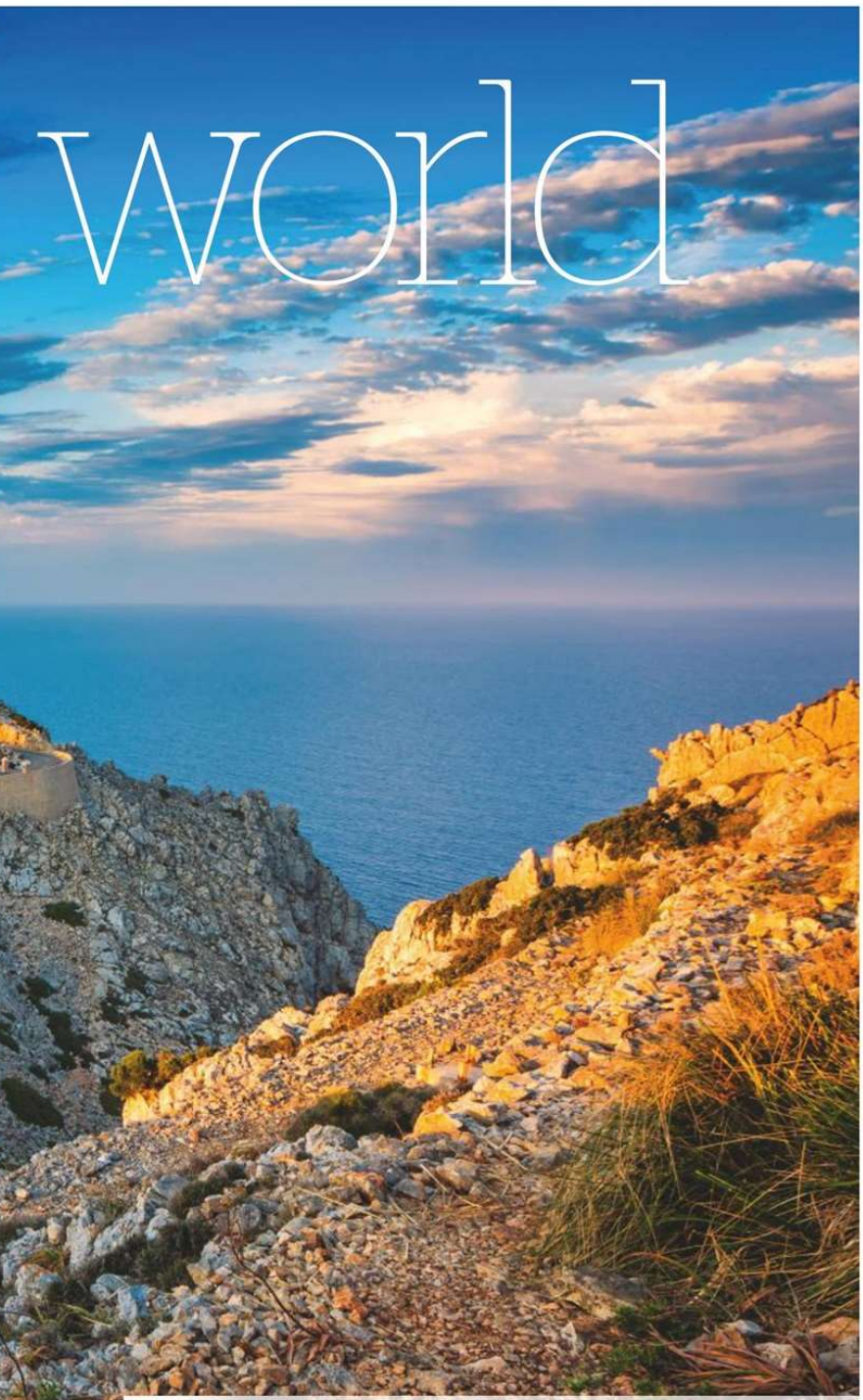
Fisheye

Covering 180° or more, a fisheye is a special type of wideangle that offers a huge field of view and characteristic bulging distortion.



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world





James Paterson
James is an award-winning journalist, skilled photo editor and photographer. His work has appeared in countless magazines and books, and in 2014, he was appointed editor of *Practical Photoshop* magazine. To see more of his work, visit **www.patersonphotos.com**.

A wideangle lens is one of the most useful lenses you can own. By offering a greater field of view, wideangles let you fit more into a frame. As such, they're beloved by landscape photographers, where big skies, dramatic scenery and interesting foregrounds can all be included in a single, detail-rich frame.

But it's not just landscape photographers who can reap the rewards of a wideangle lens. They're useful for all kinds of applications, from architectural and interior photography to travel and environmental portraiture. Over the next few pages we'll explore some of the key things to consider when using a wideangle lens. How to get the most out of them, overcome common problems and create expansive photos of all kinds of subjects.

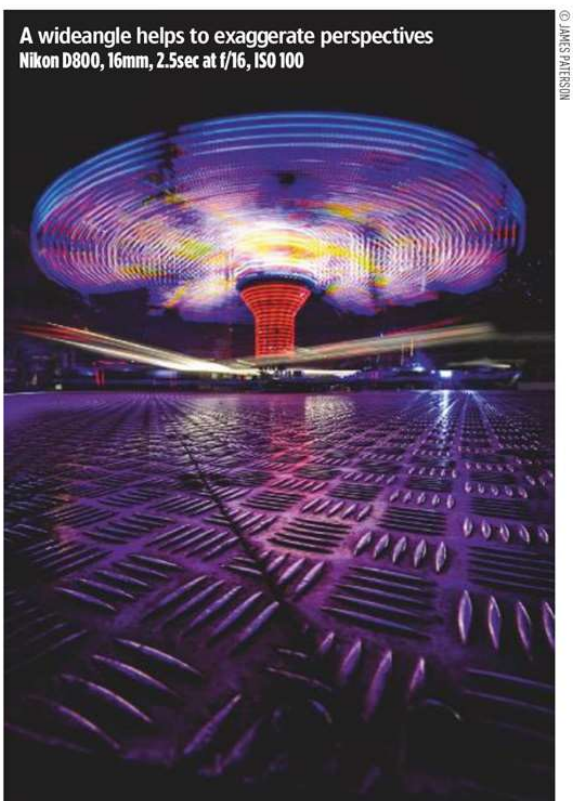
The basics

Typically, any lens with a focal length of 35mm or less is classed as a wideangle (that's full frame 35mm, which is an equivalent 23mm on an APS-C sensor camera). The shorter the focal length, the wider the field of view. Of course, many multi-purpose zooms can be used as a wideangle at the short end. Lower focal lengths result in wider fields of view, so you can fit more of the scene in the frame. As such, a wideangle is handy when you simply can't get back far enough to include everything you want.

Focal length also has an effect on the sharpness of your photos. Depth of field is exaggerated with a wideangle. So you can usually achieve front-to-back sharpness across the scene when using a narrow aperture. What's more, wideangles will usually have a close minimum-focusing distance, which means you can get right up close to your subject, giving the impression of being right in the thick of the action.

Wide landscapes

One of the best things about a wideangle is the ability it gives you to include a detailed foreground, distant scenery and big sky all in



A wideangle helps to exaggerate perspectives
Nikon D800, 16mm, 2.5sec at f/16, ISO 100

© JAMES PATERSON



Zooms

Wideangle zooms offer greater flexibility than primes, especially when composing a frame to arrange both foreground and background neatly.



Tripod

A tripod is especially useful for wideangle photography as it gives you time to perfect your composition and allows for longer exposures.

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© GETTY IMAGES/DANIEL BOSMA

Basalt columns, Giant's Causeway, Northern Ireland

one frame. However, with such a wide field of view, it can be a challenge to find enough interesting objects to place within it. Landscape photographers will often seek out foreground interest – an interesting rock formation, tree or winding river – that leads the eye towards the distant scenery. It's this challenge of finding harmony between foreground, background and sky that makes wideangle landscape photography such a rewarding pursuit.

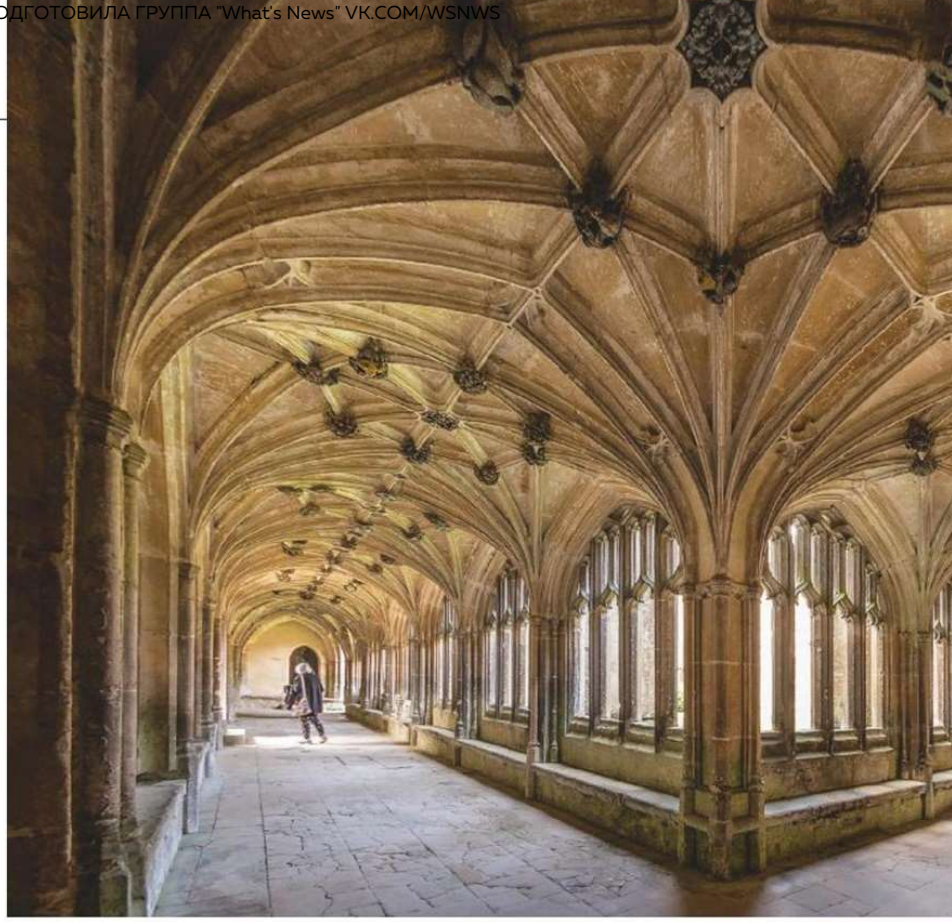
Exaggerated perspectives

A wideangle of view could be invaluable in situations where you can't get back far enough to fit everything in with a longer lens. However, there are also more creative applications. A wideangle will help you to exaggerate perspectives, because they change the visual relationship between objects that are closer to the camera and those that are further away. Closer objects can appear unnaturally large, while the distance between them and objects further from the camera is exaggerated. We can use this to creative effect by bringing our lens up close to elements and surfaces in our scene.

Wideangle challenges

When using a wideangle lens it can be tricky to craft an uncluttered composition. By nature these lenses let you fit more things in, which can sometimes make it harder to organise all those things into a visually pleasing whole. The exaggerated perspective also means that slight changes in camera height can make a dramatic difference to the relationship between foreground and background in your compositions.

It helps to pay particular attention to the edges of the frame, as unwanted clutter can easily creep in. A tripod can help us take a more studied approach to composition. While we're thinking about the edges of the frame, we also need to be cautious about placing subjects near the edges, especially around the corners. Distortion in the corners of the frame is more pronounced, so people can be stretched into unnatural shapes.



Get more from your wideangle

A wideangle can be a good choice for all kinds of subjects

Portraits

Wideangles aren't thought of as portrait lenses. The exaggerated perspective makes objects closer to the camera look unnaturally large. Which can be unkind to faces, enlarging noses and foreheads. As such, it's usually best to step back and zoom in to a longer focal length for a more flattering portrait (a focal length of 85mm is regarded as perfect for people). However, the distortion a wideangle creates can be used for comic effect to exaggerate a person's features or to elongate their limbs. A wide focal length might also be helpful for environmental portraits, where it's important to show the subject in situ.

Wildlife

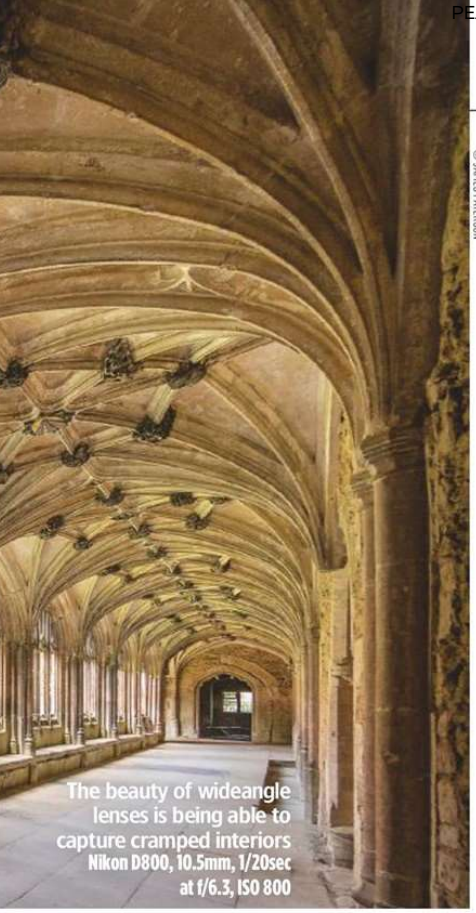
For obvious reasons wideangles are not usually thought of for wildlife. But if you want to create an unusual perspective then a wideangle can be a great choice. The field of view will show more of an animal's surroundings than a longer lens, so it can give more of a sense of the animal's environment. The challenge is



African penguins on Boulders Beach in Simon's Town, South Africa
Canon EOS 5D Mark III, 15mm, 1/500sec at f/10, ISO 500

© GETTY IMAGES/MIKE KOROSTELEV

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© JAMES PATERSON

The beauty of wideangle lenses is being able to capture cramped interiors
Nikon D800, 10.5mm, 1/20sec at f/6.3, ISO 800

in getting the camera up close to the subject without spooking it. This is where remote releases and Wi-Fi shooting via a phone can make a real difference. We can set the camera up on a tripod with a few enticing snacks near the lens, then hide nearby and wait.

Travel

One of the best things about wideangles is the feeling they give the viewer that they could almost step into the scene. So a wideangle – or versatile zoom with a wide end – is a great lens to have in your bag when travelling. A wide will allow you to capture vibrant scenery, shoot in cramped interiors and – if you're lucky enough to own an underwater housing – they're even helpful underwater, as they counteract the magnifying effect of shooting through the water.

Documentary

Documentary photography is about telling the story of the scene unfolding in front of the camera. A wideangle can be a powerful tool, simply because it allows us to compose both close-up foreground details with expansive, detail-filled backdrops. What's more, when used up close to a subject, wideangle lenses offer a visceral in-your-face perspective. It places the viewer in the thick of things, which can create a powerful reaction.

'The field of view will show more of the animal's surroundings'

Using filters

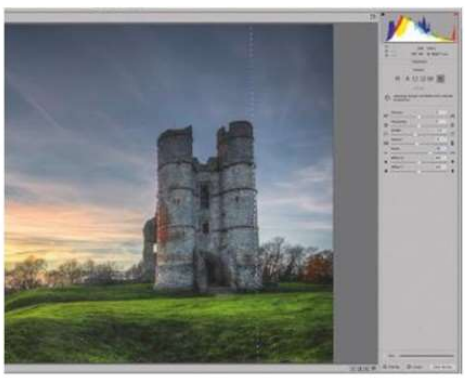
A selection of filters can be very useful when shooting with a wideangle. If you're including both land and sky – as is often the case when shooting wide – then a graduated filter can help to balance the two. A polariser can also be useful for enhancing skies and cutting through reflections in foliage, but be careful when shooting blue skies, as the wide field of view might result in uneven dark patches, where the polariser affects one part of the sky more than another. Lens flare can also be an issue when pairing filters with a wideangle as the lens hood must usually be removed – so if shooting in bright sunlight be sure to shade the front element of the lens.



© JAMES PATERSON

Filters can prove tricky when using wideangles; keep an eye on corners and odd patches





Barrel distortion

There's an inherent difficulty in fitting a wide field of view – one that naturally extends in a hemisphere around the camera – and cramming it onto a flat rectangle. The edges have to be compressed so that everything fits. This is why wideangles are particularly susceptible to barrel distortion, where naturally straight lines within the frame appear to be bowed or bulging. It's more obvious in landscapes with straight horizons, or architectural shots with lots of straight building lines.

Quality wideangle lenses will have less distortion, but every lens suffers to some extent. Thankfully, correcting distortion is a simple step if you have software like Photoshop, Lightroom or DxO ViewPoint. The lens used to take the photo is automatically detected (most of the time, if not you can select the lens manually), and a correction for barrel distortion is applied.

Converging verticals

When we tilt a wideangle lens up to shoot a tall building – the vertical lines tend to collapse in on one another. Known as converging verticals or keystoning, the optical effect is especially apparent with wideangles, simply because the perspective is so exaggerated.

One option is to correct for the converging verticals. At the time of shooting find a straighter angle to shoot from, by moving further backwards or higher so the upward camera angle is less acute. Corrections can also be made in post-production. The excellent Upright command found in Lightroom's Develop Module (and also in Photoshop's Camera Raw plugin) can detect and correct verticals as well as fix wonky horizons.

The second option is to embrace the visual effect and use it to enhance your composition. In a visual sense, diagonal lines are more aesthetically pleasing than horizontals or verticals. You can take advantage of this by composing dynamic upward angles with your wide lens.

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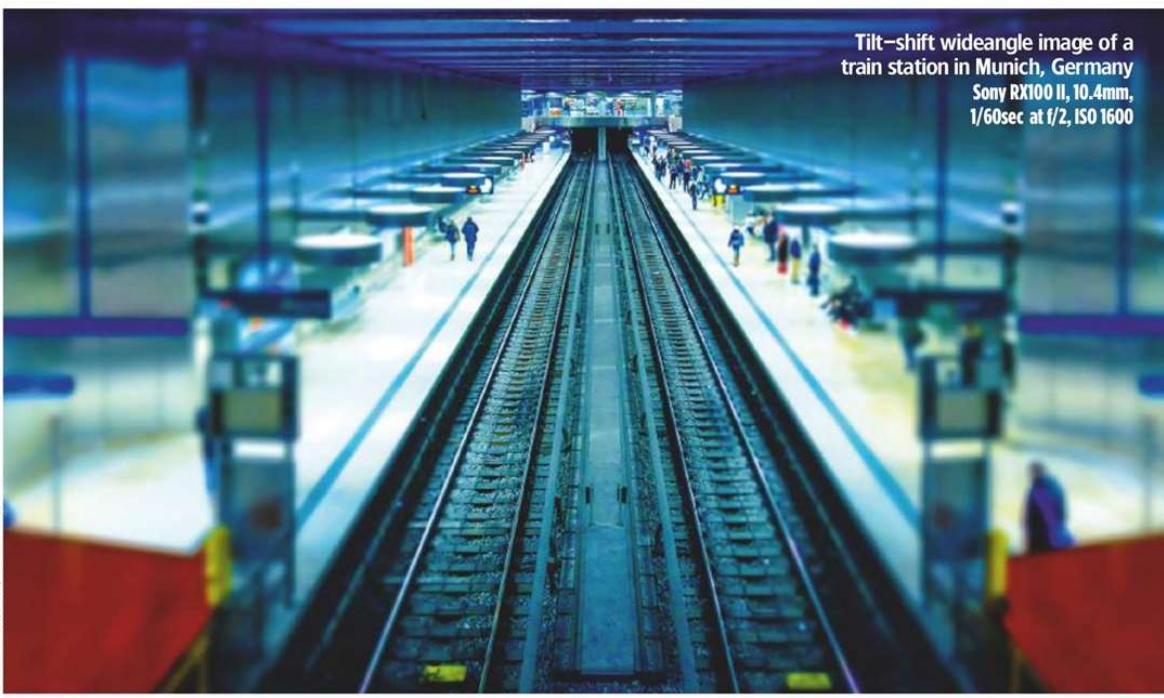


A moving tram on Hong Kong Island. In the background you can see the Bank of China
Canon EOS 5D Mark III, 1/10sec, ISO 3200

© GETTY IMAGES/WWW.STEFANBOCK.DE

Fisheye lenses

Most lenses are designed to correct distortion, so that straight natural lines in a scene will appear straight in the resulting image. Fisheye lenses offer a different approach. Distortion correction is embraced in the attempt to cram as many degrees of view as possible into the frame. The result is a bulging, hemispherical image where anything outside of the centre of the frame appears very distorted. As such, a fisheye isn't for everyday use, but it can give images a dynamic feel that can be used to great effect on certain subjects like sports and action photos, or city scenes where the otherworldly distortion can transform angular straight lines into more abstract curved shapes.



Tilt-shift wideangle image of a train station in Munich, Germany
Sony RX100 II, 10.4mm, 1/60sec at f/2, ISO 1600

© GETTY IMAGES/EYEEM/REINHARD KRULL

Tilt-shift wides

A tilt-and-shift wideangle lens allows the photographer to counteract the problem of converging verticals by changing the alignment of the front of the lens. This is the 'shift' part, and it's the reason why architectural photographers love tilt-shift wides. It allows them to take expansive photos of interiors without skewing the vertical lines of the walls. The shift control offsets the lens up or down, giving the effect of changing the camera position along the vertical plane. We can also rotate the orientation of the lens body, so that we can tilt on the vertical axis and shift on the horizontal.

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SKYLINE

Who said quality is always expensive?

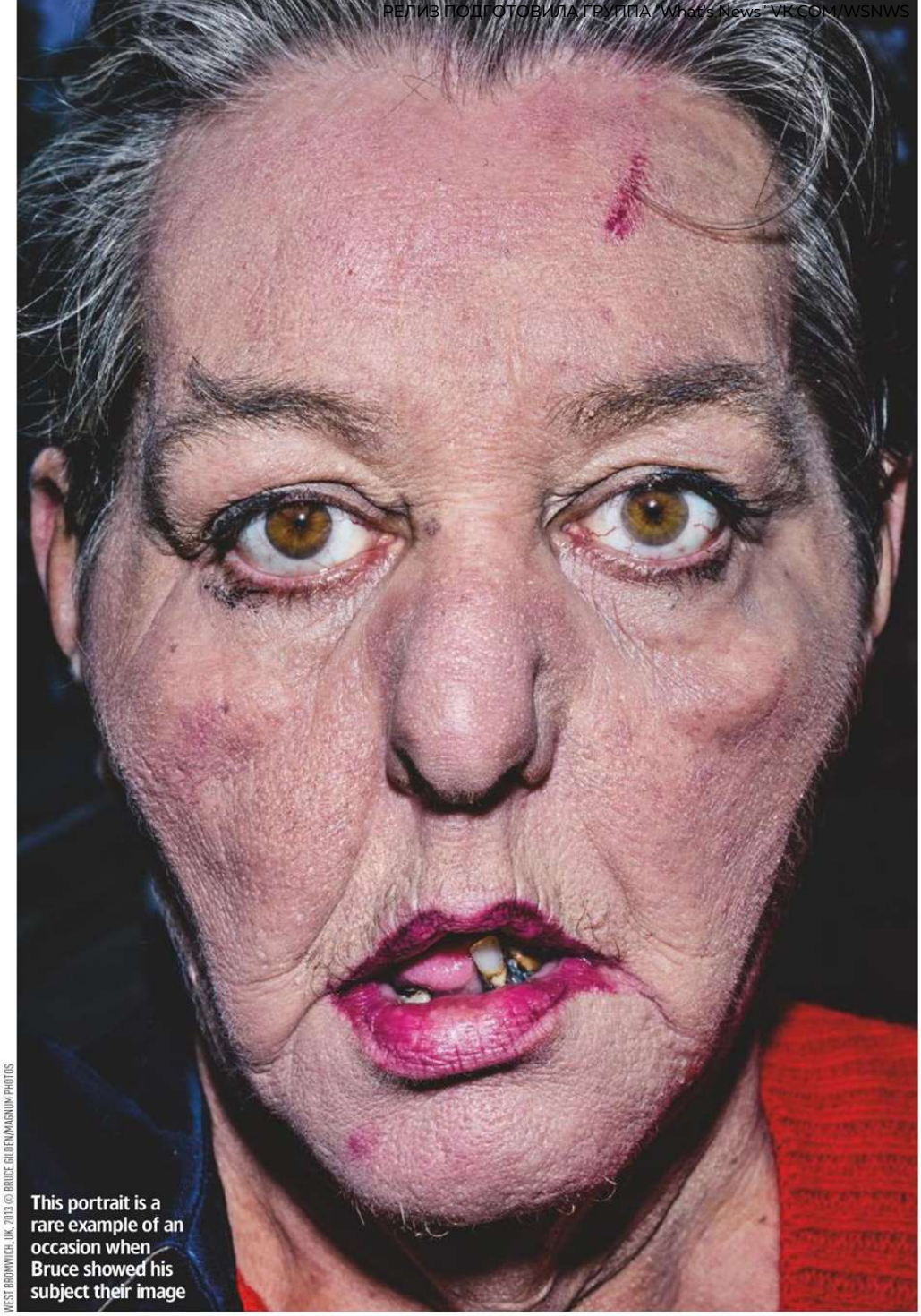
Skyline is the new collection of lightweight shoulder bags with a minimalist design built from water repellent fabrics and YKK® zippers. Available in black or grey, the range includes five sizes to fit everything from a mirrorless camera with a kit lens, to a larger DSLR body with a 70-200 f/2.8 attached and a number of additional lenses.

Skyline is brought to you by Tenba, the brand with over 40 years of professional camera bag design.

Learn why Skyline is an essential addition to your bag collection:
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This portrait is a rare example of an occasion when Bruce showed his subject their image

WEST BROMWICH, UK, 2013 © BRUCE GILDEN/MAGNUM PHOTOS

In your face

Love them or hate them, **Bruce Gilden's** portraits are certainly provocative. The Magnum legend speaks to **Amy Davies**

What do you think when you look at Bruce Gilden's pictures? Are you drawn in by a close-up look at the human subject, or do they make you feel a little bit uncomfortable? Either way, it's highly likely that you'll linger on them.

Magnum photographer Bruce Gilden made his name for his controversial photographic methods in his home city of New York – his images stand out from others who usually play the role of passive observer. Now 71, he's shooting in the street less (unless someone pays him to do so) and concentrating on posed portraits.

I met Bruce at this year's Photo London, where his 'Farm Boys and Farm Girls USA' project was on display at the Leica Collector's Lounge. Huge 40x60in prints (available to buy for £9,000 ex VAT if you're interested), adorned the walls, and were some of the most arresting portraits at this year's fair.

Although Gilden admits, 'You'll be hard pressed to find anyone who can do good pictures in the street after 40 or 50,' there are other reasons why street photography has lost its appeal. 'All the cities, the main cities – New York, Paris, London – are becoming gentrified. All the people with souls are being pushed out. People look more similar than they did before – there are less characters, so it wouldn't be as interesting for me,' he explains.

Inspired by old police mug shots, Gilden first developed the idea of what he calls 'face portraits' while working on a commission for the Archive of Modern Conflict. Later, while in Florida with Magnum for the 'Postcards from America' project, he was introduced to the medium format Leica S camera. Large and imposing, using medium format is about as far removed from street photography as it's perhaps possible to get.

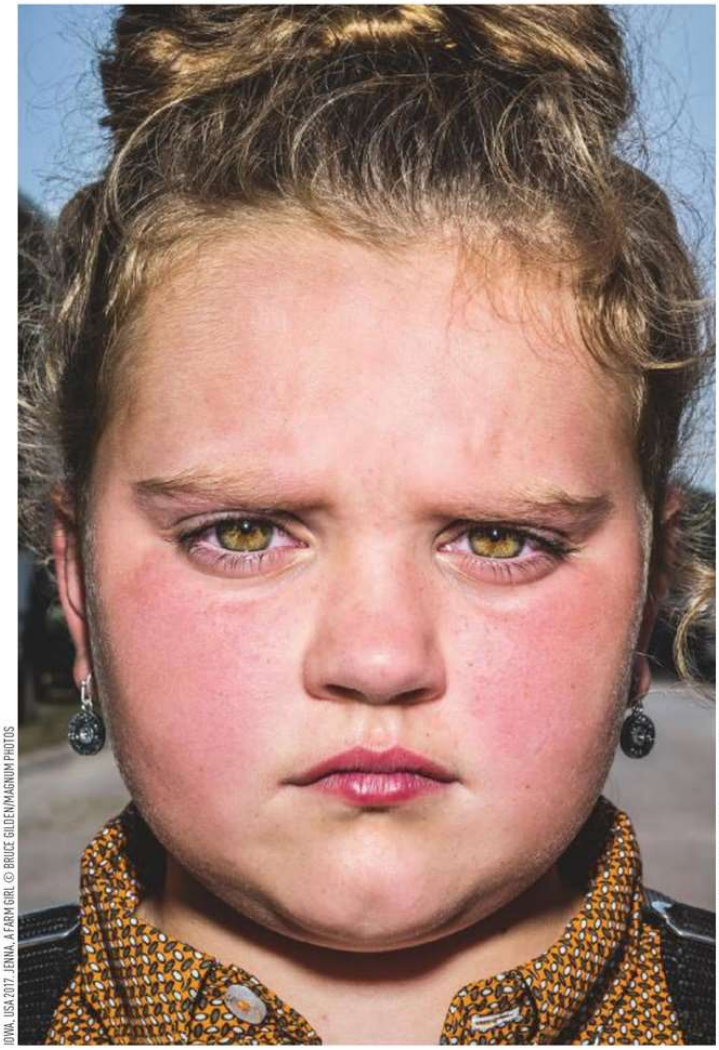
All of this laid the ground work for 'Farm Boys and Farm Girls USA'. Explaining the origins of

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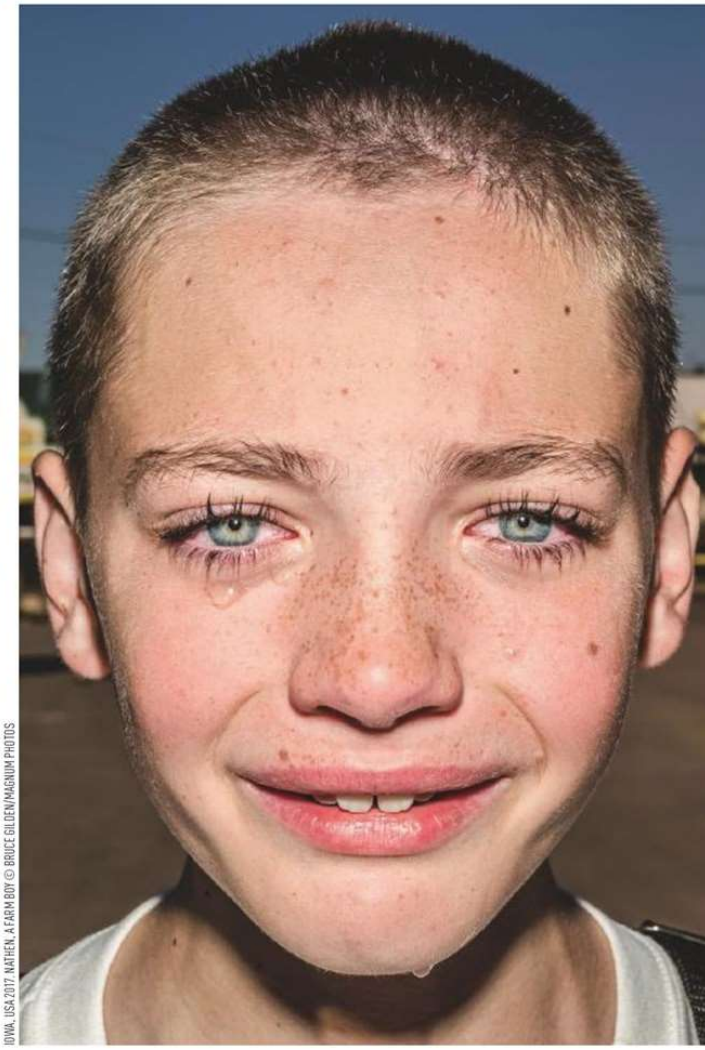


A portrait from Gilden's ongoing 'Only God Can Judge Me' series

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IOWA, USA 2017. JENNA, A FARM GIRL © BRUCE GILDEN/MAGNUM PHOTOS



IOWA, USA 2017. NATHEN, A FARM BOY © BRUCE GILDEN/MAGNUM PHOTOS

Above and right: Gilden's latest series 'Farm Boys and Farm Girls USA' was shot entirely on the medium-format Leica S system

the project, Bruce tells me, 'I had a Guggenheim Foundation Grant – that means they give you x amount of money, and you can photograph whatever you want. I figured, since I'm doing the face project, I might as well go to state fairs, because they have a lot of people at them. 'We looked up where the largest state fairs are, and came up with Minnesota, Iowa and Wisconsin. I was totally tired and bored because with the face project, I can walk around for 10 hours and only take three pictures – you have to really push yourself. So I said, let's go into the livestock area, I had been many times before, but I'd never really found anything so interesting.

'But I found him, I found that guy, I found him, and one other (at this point, Bruce is pointing to various portraits around the lounge). I ruminated on it for a while, then in 2017, the Guggenheim [money] was finished so I had to pay for it myself. It's quite expensive, but if I want to do something and I can afford it, I'll do it.'

The appeal of these particular subjects to Gilden lies in the unfamiliar. 'What I saw about these kids is that they have an intensity, and I don't know Middle America at all. If you live in New York, there's New York and the rest of the world, and the rest of America.

'These kids; they work so hard, they're so polite, they get up at four in the morning, they take care of their animals, then they go to school, and they have so many interests that they don't have time to get in trouble.

'What was also amazing was that about 98% of the parents said, yes, I could photograph their kid. Which in New York, if I went over to a parent and asked to photograph their kid, they'd say, "Are you kidding me?" They might be afraid the kid would get kidnapped if someone saw the picture. It's the same here [London], I'm sure.'

Gilden seems somewhat taken aback at the suggestion that some might struggle with his imagery. 'I don't know why people find these uncomfortable,' he explains. 'I don't find them uncomfortable. I think the people who find them uncomfortable don't know very much about life.

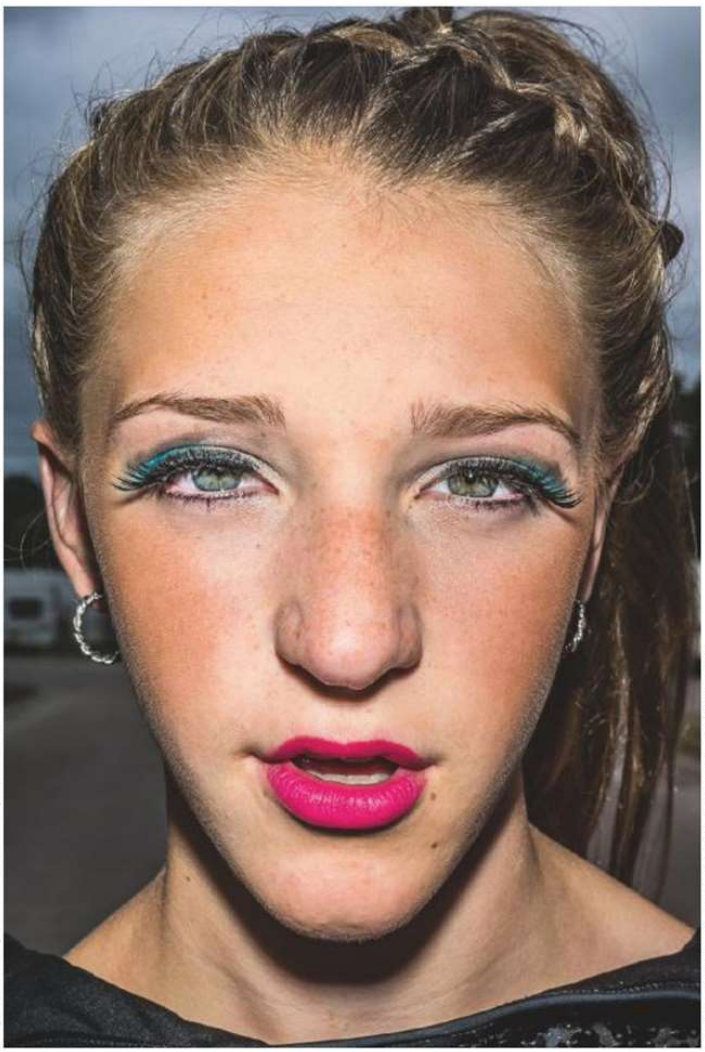
'Our daughter at one time was anorexic, she had a lot of problems. That's because of the f***ing magazines saying this is how you should be. I'm showing you

WHY LEICA?

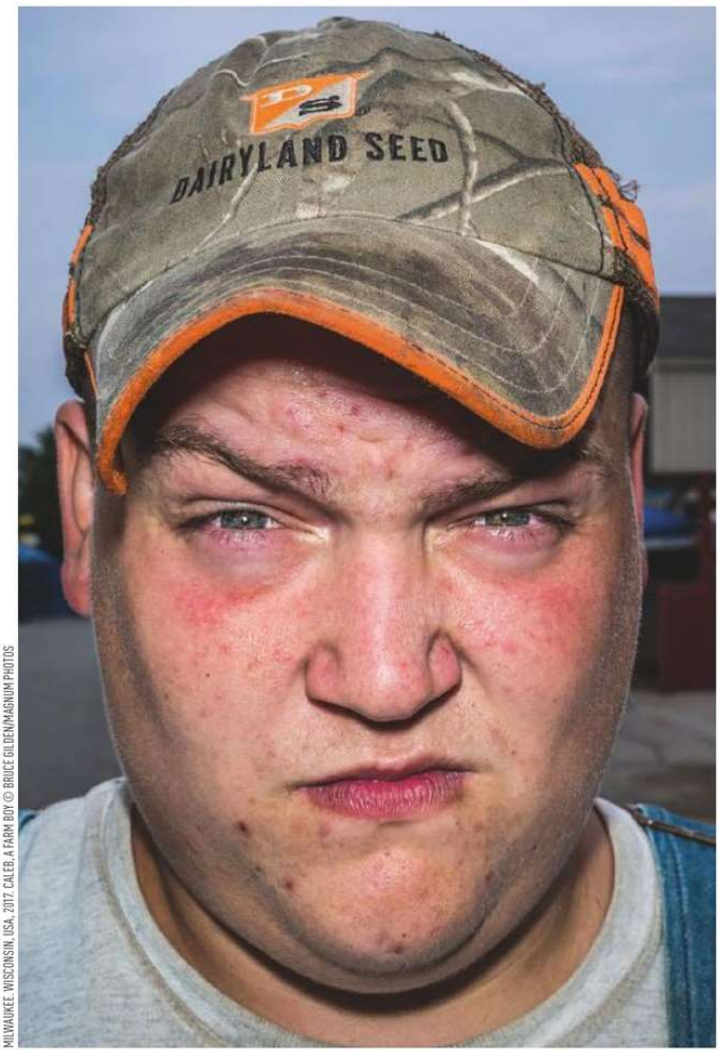
BRUCE Gilden is a Leica ambassador. As well as using the Leica S medium format camera for his posed portraits, much of his early street work was taken on smaller Leica rangefinders. He says, 'Look at the quality of these pictures; my printers have told me that it's sharper than an 8x10 camera, and they know better than me. They keep on making them better – I hear they have a new one coming out, I wonder how much sharper can you go?'



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IOWA, USA 2017. TRINITY, A FARM GIRL © BRUCE GILDEN/MAGNUM PHOTOS



MILWAUKEE, WISCONSIN, USA. 2017. CALEB, A FARM BOY © BRUCE GILDEN/MAGNUM PHOTOS

what's real; I don't retouch these pictures. These are people that people don't look at. They don't want to look too closely, if at all, because they might have to do something for these people.

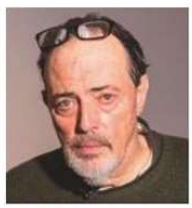
'My other series are much tougher than these. One of my series is hookers on crack and heroin ['Only God Can Judge Me']. People don't want to admit that these people exist. They want to be in a little comfortable world. They don't want to see the reality – I want to see the reality.

'I started the face project as people who are left behind, and then I found out, they're not left behind – for a lot of people, they're invisible. And these are the softer images; a lot of people can't look at the other pictures. But that's why the world is not a great place. I don't expect everyone to like it, but I think people don't like it because of their problems, not mine.'

It's clear that Gilden doesn't really care what the general public thinks, but I was intrigued to find out how his subjects feel. 'I didn't ask their opinion,' Gilden says, 'There's a good example, there's a lady that I took a photo of in the Midlands – I have a whole series on West Bromwich, Dudley and Walsall. She had seen better days, if you look at her; at one time, she must have been pretty, attractive. Her lipstick was put on very neatly, but of course she has some lipstick on her forehead. She asked me can I see my picture, I showed it to her – do you know what she said to me? She said "I'm beautiful." I showed her another one, again she said, "I'm beautiful."

'I don't mind showing anybody the pictures, but [when] you show pictures to people, they have a different perception. I could take your picture, and let's say it's not a very good picture, you might say "Oh, that's not me," but it is you, in some way. I'm not doing it as a humanitarian, I'm doing it for my own selfishness, to do pictures – I don't buy those humanitarian photographers or their diatribes, you know, because let me tell you something, they're usually the worst.'

'I don't find them uncomfortable. I think the people who find them uncomfortable don't know very much about life'



Bruce Gilden was born in Brooklyn in 1946 and bought his first camera in 1967. He has received numerous awards and grants for his work, and has published more than 15 books. He joined Magnum Photos in 1998. See more of his work at **brucegilden.com**, or at **instagram.com/bruce_gilden**

Gilden doesn't show any signs of stopping, or even slowing down. He still has plenty of projects he wants to complete, including the series 'Only God Can Judge Me'. 'I also want to finish my waist-up portraits,' he says, 'I've done about 30 so far; they're very good, if I say so myself. Those are random though, you have to go somewhere and find someone interesting. Then I want to continue my series I started in Bogota, Colombia – I like tough areas...'

Whether you like Gilden's portraits or not, his work is definitely powerful. I can't wait to find out what he tackles next. AP

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The gardens at Mount Stewart are renowned for their originality



IMAGE ABOVE © NATIONAL TRUST IMAGES/ANDREW BUTLER

PHOTO ROADSHOW

World-class gardens

The gardens at Mount Stewart were recently voted among the best in the world – for good reason, finds **Justin Minns**

The unusual and inspiring gardens at Mount Stewart delight the senses. They were created by Edith, Lady Londonderry, who had a love of bold planting schemes – and the mild climate of Strangford Lough allows rare plants from across the globe to thrive in this celebrated location. Famous for its Mediterranean-style formal gardens that resemble an Italian villa landscape, this attraction also has a natural side, with picturesque walks through the woodland and along the lakeside. Indeed, as the wooded areas support plants from all corners of the world, there is always something to see, no matter the season. On the shores of Strangford Lough, Mount Stewart House, a 19th-century family home, is fresh from a three-year restoration that has returned it to its previous elegance and charm.

Justin's top tips

1 Capture the overall feel of the garden with a range of wide views followed by more intimate details. Use the structure and colours of the garden in your composition, but avoid bright, sunny days when the light can be harsh.

2 Look for interesting patterns – man-made or natural – to photograph in the garden. Fill the frame to emphasise the repetition of pattern, or focus on something that breaks up this repetition.

3 Use a telephoto or macro lens to photograph nectar-loving insects and creepy-crawlies in the garden. Keep your shutter speed fast by using auto ISO and shoot handheld which will enable you to move around easily.

Photographing NT properties: Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted). Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Fact file

Mount Stewart

Location Mount Stewart is on the Newtownards to Portaferry road, A20, 15 miles southeast of Belfast. Your satnav might lead you to the back gate at Mount Stewart, which is not open to the public – stay on the Portaferry Road where you will see the entrance signposted.

Cost Free to National Trust members. Refer to the website for full ticket prices: www.nationaltrust.org.uk/mount-stewart.

Opening times The house is open 11am-5pm, trails are open 10am-5pm until 29 October; then both are open 10am-4pm. The formal garden is open 10am-5pm all year.

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Shooting advice



Justin Minns
Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit **www.justinminns.co.uk**.

Patterns and repetition

Patterns and repeating objects make fascinating subject matter, and formal gardens such as those at Mount Stewart are full of them – both man-made and natural. One way to photograph a repeating pattern is to zoom in and fill the frame, giving the impression of an endless pattern. Keep elements that disturb the rhythm out of the image (or clone them out later).

Including something that breaks up the pattern is another approach. Imagine a swathe of flowers that consists only of pink tulips, except for a single yellow one. The odd one out draws the eye, breaking up the pattern but strengthening the composition. It doesn't have to be a change of colour – it could be a change of size, texture, shape, direction, or anything that catches the eye.

Pay attention to composition when positioning the break in the pattern, perhaps placing it off-centre. This contrasting element can be further emphasised by using shallow depth of field, selecting a wide aperture and focusing on it.

Garden photography

On sunny days, the light can be harsh so, if possible, visit early in the morning or late afternoon. At times such as these, conditions are softer and the light is generally more pleasing. Alternatively, plan your trip for a bright but overcast day, when contrast is less of a problem. Some plants will sway in the slightest wind and will appear blurred in your shot so, unless this is the effect you're after, aim for a calm day. Plan your visit to coincide with seasonal beauty, be it spring bulbs, summer borders or winter colours.

Aim for a range of shots: a wider view to set the scene, zooming in on interesting areas, then filling the frame with individual flowers. Also, make use of structural features. Paths make excellent lead-in lines, archways show glimpses of what is beyond, and formal pools work well as foreground interest, reflecting a house or garden.



Photograph butterflies when they are less active

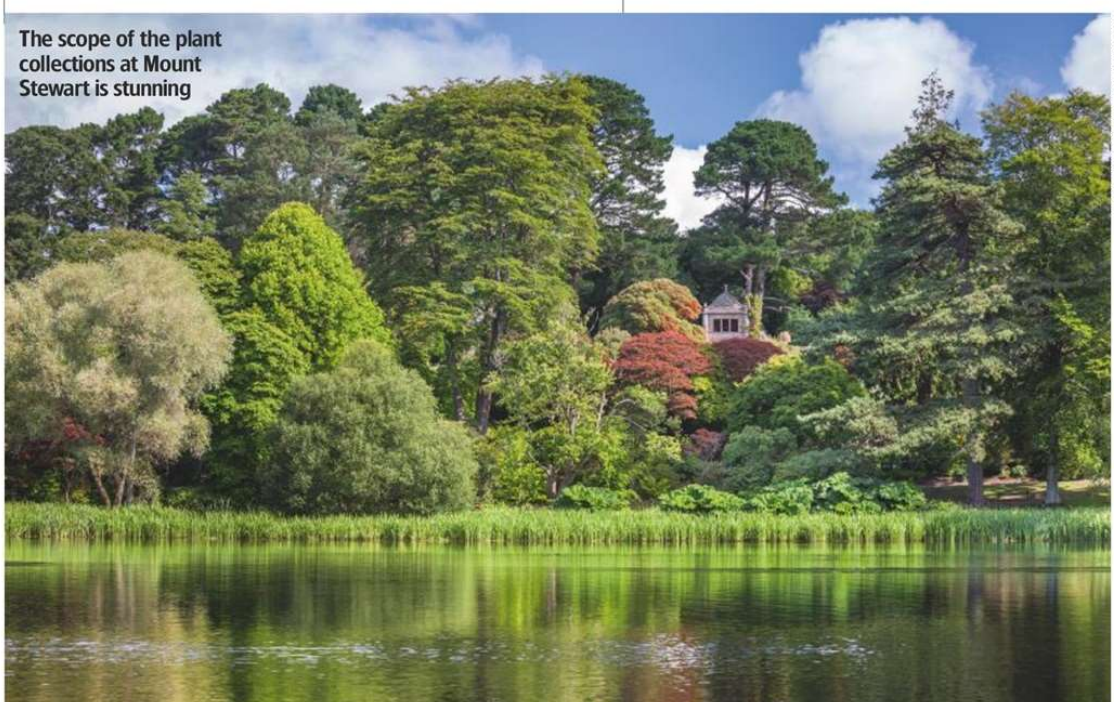
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Garden insects

Plants aren't the only things to keep photographers busy in a garden – there are bees, butterflies, ladybirds, snails and all manner of insects, too. Butterflies are easier to photograph early in the morning or evening when it's cool and they are less active – you should be able to get close enough to use a macro lens and tripod. The light will be better at these times of the day, too – try backlighting your subject against low sunlight.

During the day, insects will be on the move and harder to photograph. Be patient, approach with caution and avoid casting your shadow over them. Find an attractive, nectar-rich plant and wait for the insects to come to you. A long telephoto lens, handheld, will allow you to shoot from further away so you are less likely to disturb your subject. Use auto ISO to keep your shutter speed around 1/500sec for sharp handheld shots. Turn on your camera or lens's image stabilisation, and if your camera has a silent shutter mode, switch this on as well.

Depth of field is minimal with telephoto and macro lenses, so keep your camera parallel to the subject, and photograph butterflies side-on with their wings closed, or from above with their wings open. This way, most of your subject will stay in the plane of focus and be sharp.



The scope of the plant collections at Mount Stewart is stunning

© NATIONAL TRUST IMAGES/ANDREW BUTLER

KIT LIST



Panasonic LUMIX DC-G9

With fast autofocus and an impressive frame rate, this camera is ideal for capturing insects, particularly by using the flip-out screen when you want to get down low.



Leica DG Vario-Elmar 100-400mm f/4-6.3 lens

Ideal for photographing those shy garden creatures, this 200-800mm (35mm equivalent) lens was specifically designed for nature photographers.



Leica DG Macro 45mm f/2.8

This 90mm (35mm equivalent) macro lens is perfect for shooting garden insects or flower close-ups, and the optical image stabilisation will help you get sharp shots handheld.



Panasonic LUMIX DMC-FZ1000EB

With a large 1in sensor and a 25-400mm (35mm equivalent) zoom lens, this camera has all the flexibility you need for garden photography.

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The structural features of Mount Stewart can be used to good effect in composing images

Join Panasonic LUMIX at Mount Stewart

Come along between 10-4pm on 18/19 August

AS PART of its long-standing relationship as official photography partner of the National Trust, Panasonic will be holding events around a variety of stunning National Trust places over the coming months. The team will be at Mount Stewart on 18/19 August.

The gardens at Mount Stewart were recently voted as one of the world's top ten. Highlights include the seven-acre lake – photogenic in every season – which is surrounded by primulas, irises and large-leafed gunneras, and the Sunk Garden, with planting based on a sketch from a garden notebook that dates back to 1922. You can even hone your wildlife-photography skills on the red squirrel trail.

On the weekend of 18/19 August, Panasonic LUMIX will be offering visitors to Mount Stewart the chance to try its latest cameras and lenses, and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 22. To find out more, see www.nationaltrust.org.uk/mount-stewart; call 02842 788387 or visit www.nationaltrust.org.uk/panasonic-roadshows.



The impressive gardens at Mount Stewart

How to get there

● **By car** Mount Stewart is on the Newtownards to Portaferry road, A20, 15 miles southeast of Belfast. If you are using satnav/GPS, please be aware that it may lead you to the back gate at Mount Stewart which is not accessible to the public. Mount Stewart is on the Portaferry Road to Newtownards heading towards Greyabbey. Stay on the Portaferry Road, where you will see Mount Stewart clearly signposted. ● **By bus** Belfast to Portaferry, alight at gates. See Translink NI website for bus departure and arrival times: www.translink.co.uk.

National Trust photo competition

Capture nature at its best this summer for the chance to be featured on the cover of the 2019 National Trust Handbook or membership card. The theme is 'Our space to explore' and the closing date is 2 September 2018. For details (including terms and conditions), see nationaltrust.org.uk/photography-competition.



© MICHAEL TOPHAM

You can try Panasonic cameras and lenses at the roadshows

Future events

Giant's Causeway	Northern Ireland	1/2 September
Dunham Massey	Cheshire	8/9 September

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LETTER OF THE WEEK



Rob is a strong supporter of local camera shops

Talking shop, part two

I was saddened to read one of your correspondents complaining about a high street store not stocking a lens he wanted, or supplying it the next day (*Inbox*, AP 21 July). Only a few 'flagship' stores hold a comprehensive stock, and most larger operations (Jessops, Wex, etc.) in my experience deliver orders within a day or two. I have a long-standing relationship with a local camera shop that was taken over by Jessops many years ago, and I have known one member of staff for over 40 years. What the online operators cannot provide is the wealth of practical skills, product knowledge and friendly advice the staff in the local stores can offer. This is an incredibly useful resource that should not be underestimated, but could be lost if high street stores become uneconomical and end up closing.

That said, I recently tried to order a big-ticket item from my local Jessops only to be told they could not supply the item – it had to ordered online. This means the transaction does not go through the store till (an important point if the store is to be seen as viable to the company). I try to support the local store, but am I being defeated by the company's own policy? My advice is to support your local store – you'll miss it when it's gone!
Rob Speak

We totally agree, Rob. My local camera shop in Wells, Somerset, also holds events for local photographers, and I do tend to pop in for some friendly advice on film cameras. It's not just about saving money here – a high street filled with phone, charity and fast-food shops is a sorry sight indeed, as many readers know too well – Geoff Harris, deputy editor

Win! SAMSUNG
The MicroSDHC EVO Plus with SD adapter 32GB Class10 UHS Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MBs.
www.samsung.com/uk/memory-cards/
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SAMSUNG
32 EVO Plus
LETTER OF THE WEEK WINS A SAMSUNG EVO PLUS MICROSD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Nigel Bewley used his Holga 60mm f/8 creatively to get some great shots

Holga horror show

In your interesting article on cheap creative lenses (AP 21 July), I completely agree with your assessment of the Holga 60mm f/8. It is a horrible lens. I hadn't thought of prising off the vignette plate, so I fished out the lens, made the amendment and took a few shots in the garden with a full-frame camera. A great improvement! I also have the Holga push-fit wide lens 0.5X attachment which fits over the 60mm and I use this combination with a Canon 5D Mark II that I've converted to infrared. I hadn't thought of using the Holga lenses in such a way. Much to my delight there seems to be no blocking of IR, and the images look great! Thanks for leading me down this creative path with your article.
Nigel Bewley

Glad we were able to help – Nigel Atherton, editor

One vision

I totally agree with previous correspondents about there being endless articles about Lightroom. There are other software programs that are just as good. I use Capture One, which I understand is used by many top pros. Initially I bought it to use with a Mamiya 645 Afd and digital back, but now use it with my Canon EOS 5D Mark III. Excellent! I find that I do very little in Photoshop Elements afterwards. I read occasional mentions of Capture One in AP, usually good and positive points, but nothing in-depth.
Barry Lowe

Southpaw solution

In your 5 May issue, Jerry Scott lamented ('Left out in the cold', *Inbox*) about the lack of cameras designed for, or capable of, left-hand operation suitable for use by photographers who could not shoot right handed. A Google search seems to confirm his understanding, though US commentator Ken Rockwell ran a review of a fictitious Canon EOS 7D L intended for left-hand use – but it was an April 1 spoof in 2013. But all is not lost – an entirely practical workaround for lefties (or indeed anyone with the use of only one hand) is to use a pistol grip attached to the camera body and by cable to the accessory port. Brands that I've found include ProMaster and the virtually identical JCC HR Series Remote Handle Pistol Grip, both of which can trigger the camera shutter (and auto focus, etc.) via a short remote cable compatible with your camera's remote/accessory port. The JCC lists remote cables compatible with Nikon and Canon, but I'm sure most camera brands have suitable cables available. Both include a trigger-lock function for continuous shooting when desired.

Avoid grips which don't include a shutter trigger – those are simply grips.
Graham Lockerbie (Darwin, Australia)

Excellent advice from down under – Geoff Harris, deputy editor

The price of Silver

In Geoff Harris's reply to the letter 'Program Puzzler' (*Inbox* AP 7 July) you stated that it is possible to acquire Silver Efex Pro for free from the Nik Collection. On trying to get this program, which I used to have on my old laptop, it seems to be only free for 30 days; then a payment of £59 is needed for a permanent download. Am I missing something here?
A Binder

Sorry for not making that clear. The Nik Collection has been through a torrid time and the original cost, as set by the developers Google, was much higher before it became free. As you say, it's now only free for a trial period. New owners DxO recently filed for bankruptcy, but will hopefully now enter a more stable phase after reorganisation – Geoff Harris, deputy editor

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Elements headache

In *Inbox* in AP 21 July, you asked how many people still use Photoshop Elements. I have been using version 11 for many years for my stereoscopic photography, but I recently upgraded to Photoshop Elements 18 after purchasing a new Windows 10 computer. All went well until a Microsoft Windows 10 upgrade resulted in Elements 18 being unusable. Researching online forums revealed that I am not alone in this. There is a fix which involves altering settings in the registry which I am loathe to do on my new computer. I have been hoping for a solution from Microsoft or Adobe, but in the meantime I'm back to using Elements 11 on my old Vista computer.
Kevin Harvey

Thanks for the tip, Kevin – Nigel Atherton, editor

Budget beef

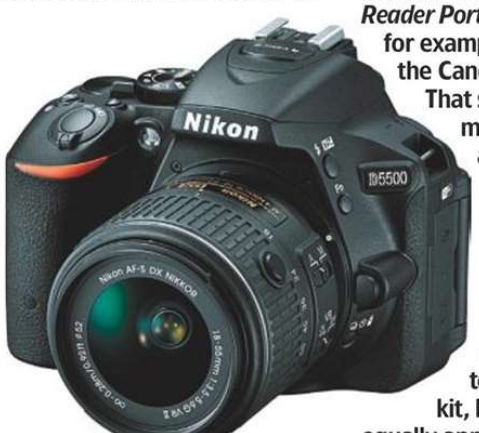
My sympathies with both Andrew Herbert and Steve Bastiman (*Inbox*, AP 21 July). When I purchased my computer almost 10 years ago, it came with Elements 7, and I only shoot JPEGs. Elements 7 is sufficient and it's also free. I get fantastic results from it, and no one seems to tell the difference.

Regarding singing the praises of expensive equipment, when I went digital in 2010 I purchased the Nikon D5000 to learn the ropes – it was the only Nikon with a fully articulating screen and pop-up flash. In 2012, I bought the Nikkor 18-300mm Di zoom lens. I rarely use any other lens now.

Two years ago when I upgraded to a second-hand D5500 for its extra-sensitive sensor, I transferred the 18-300mm to it, and now have the perfect go-anywhere combination. You have never sung the praises of this fantastic lens nor how budget equipment can produce excellent results. Instead you hype on about fast prime lenses and how great the D850 is.

With my D5000 and D5500 together with the Nikkor 18-300mm, I shoot documentary, environmental and studio portraits, often in low light without any additional lighting; landscapes; semi-macro; wildlife; and videos. Sharpness with the auto focus with the vibration reduction (VR) on the 18-300mm zoom is brilliant even enlarged to 20x30in. Apart from Tamron's fast primes, no other lens manufacturer includes VR.

Come on AP, let's have a different tune for a change and produce articles taken on modest modern gear. Just because you've spent £15,000 on gear does not mean you are going to produce a £15,000 photograph! Most of the population would never be able to tell the difference.
John Heywood



John appreciates the extra-sensitive sensor on his Nikon D5500

It has been part of AP's remit since 1884 to keep readers up to date with new releases. So we test the full range of equipment available, covering every budget – from pro DSLRs to cheap lenses from China, and we regularly write about buying secondhand, too. But it would be wrong to assume amateurs don't buy expensive pro gear – we know this from talking to camera makers and meeting a range of AP readers at events, shows or online. The most popular cameras used in *Reader Portfolio* submissions, for example, are those from the Canon EOS 5D series. That said, we don't review many £15K camera and lens set-ups. In terms of features, most photographers who are expert enough on their subject to offer authoritative advice to others will tend to use 'pro spec' kit, but their tips are equally applicable to pretty much any camera – Geoff Harris, deputy editor

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*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARNS 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.


© JAN SIEMINSKI

Round Six
Town and country

If you like cityscapes or landscapes then this round is for you. We are happy to receive images ranging from contemporary architecture to grand, mountainous vistas. Don't be afraid to be abstract in your interpretation. Light is everything, so pay attention to sunrise and sunset times, etc. Whether you go urban or rural, planning is a must.

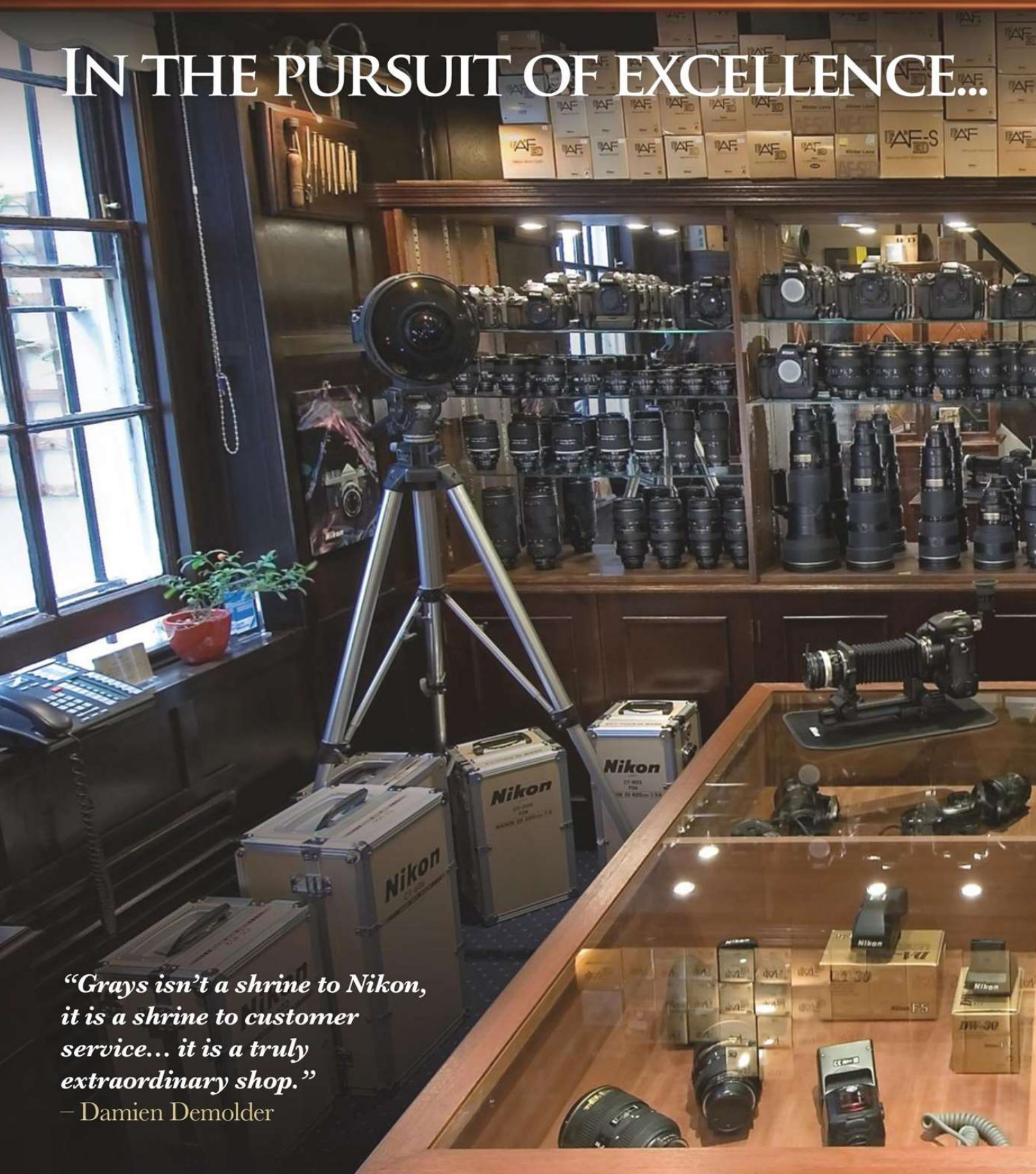
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LOCATION GUIDE

Great Dorset Steam Fair

The Great Dorset Steam Fair is a festive feast of sight and sound. **Jeremy Walker** shares his top tips for shooting all manner of subjects





KIT LIST



Standard zoom

Very nearly everything I shoot requires a tripod, but for the Steam Fair I suggest going with as little kit as possible. Ditch the tripod and carry one body and a 24-70mm zoom.

Telephoto zoom

If you are feeling super human, a 70-200mm is great for isolating subjects and details from a distance. If you want to shoot the funfair in the evening and do some long exposures, you can always nip back to the car and collect your tripod.

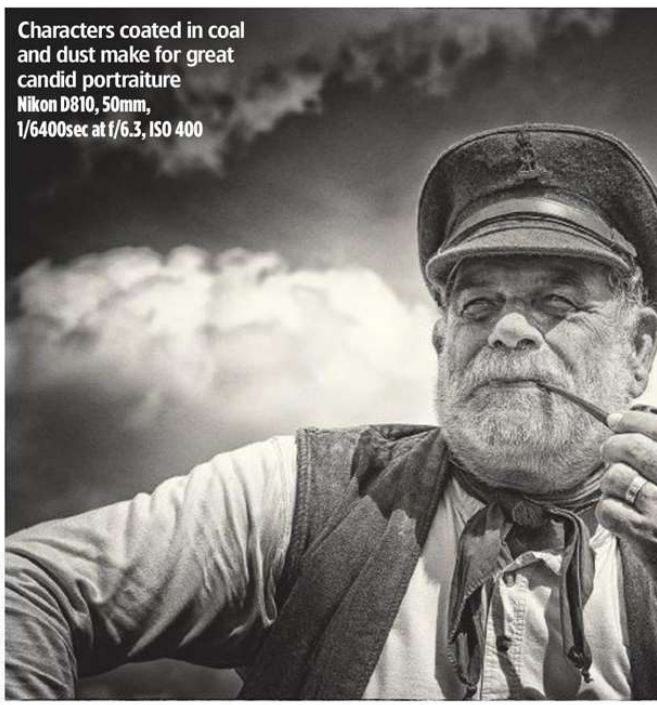




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THE GREAT Dorset Steam Fair is 'nestled' just 4.5 miles north east of Blandford Forum, close to the village of Tarrant Hinton. There is an entrance fee into the Fair (and free on-site parking), which runs from Thursday, 23 August through to the bank holiday – Monday, 27 August. It is reputedly the largest show of its kind in the world.

Glorious on a summer's day with blue sky and fluffy clouds punctuated by the smoke and steam of leviathans of a bygone era, the Steam Fair is a sight to behold. Not only are there rows and rows of steam-powered traction engines, agricultural machinery, vintage cars and lorries, but also many stallholders selling a huge variety of things from vintage car spares to second-hand garden machinery and objects d'art that you never knew you wanted. Characters coated in coal, dust and dirt are usually happy to show their machinery off and have a portrait taken (although it's always polite to ask first). In addition to this there are arts and crafts, live music, beer and food tents as well as a huge funfair with all its associated stalls that stays open late into the evening.



Characters coated in coal and dust make for great candid portraiture
Nikon D810, 50mm, 1/6400sec at f/6.3, ISO 400

ALL PICTURES © JEREMY WALKER

AWARD-WINNING COLLECTIONS FROM VANGUARD
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There are plenty of sights on offer for those preferring a reportage style
Nikon D5500, 18-55mm, 1/500sec at f/7.1, ISO 200

Shooting advice

One of the most impressive sights and a must for photographers who enjoy a reportage approach is the First World War trench system and artillery field battery. Staffed by fully uniformed re-enactors who are more than happy to have their pictures taken and tell you about the trench system. Not only are there the trenches, military vehicles, a workshop and first-aid post, but also horses and stabling. If it was up to me I would head here first. Small groups are led around the trench system, but it has proved popular over the last three years and there can be queues.

Food and lodging

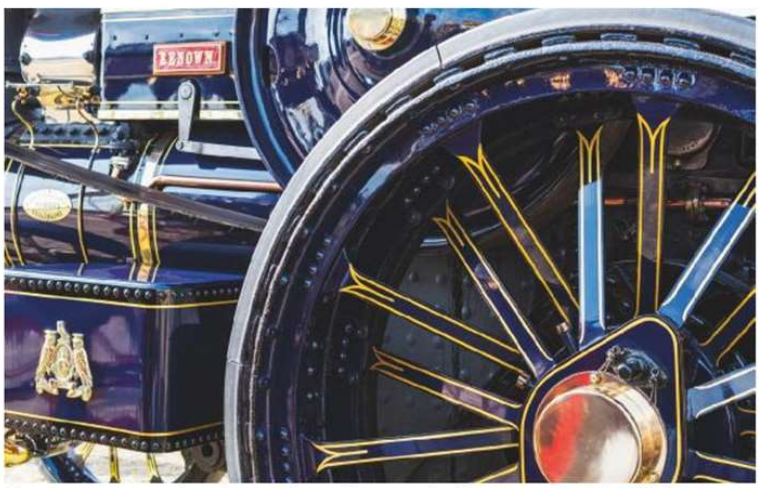
There are plenty of food outlets with everything from Indian, Mexican and Oriental to crêpes, a hog roast and Cornish pasties. There are also marquees selling bread, pastries, cakes, speciality pies and cream teas.

You can stay at the Steam Fair if you take your own caravan (you'll need to book in advance). Any nearby accommodation will probably have been booked up a while ago but it may be worth trying the nearby town of Blandford Forum.

Safety

As with anywhere with large crowds, watch out for pickpockets and take care around the traction engines and machinery – after all it was designed and built before the days of health and safety. For more information, see www.gdsf.co.uk.





The steam-powered engines and machinery make for some great detail shots
Nikon D810, 50mm, 1/160sec at f/4, ISO 160



Jeremy Walker
Award-winning professional photographer Jeremy Walker has been shooting landscapes, architecture and people for more than 25 years for advertising, design and corporate clients. See some of his work at **www.jeremywalker.co.uk**

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Round Six
Town and country

If you like cityscapes or landscapes then this round is for you. The brief is purposefully loose, and we are happy to receive images featuring anything from contemporary architecture to grand, mountainous vistas. From the early morning sun throwing shadows onto a skyscraper, to the undulating form of hills receding into the distance, the possibilities are endless. Don't be afraid to be abstract in your interpretation: architecture, for instance, is full of curves and lines. Light is everything – so pay attention to sunrise and sunset times, the weather forecast and tide timetables, where appropriate. Whether you go urban or rural, planning is a must.



Plan your APOY 2018 year

Below is a list of all this year's rounds including when the rounds open, when they close and the dates the results will be announced in AP.

THEME	SYNOPSIS	ANNOUNCED	CLOSES	RESULTS
Best of British	Britain	17 Mar issue	6 Apr	26 May issue
Fur and feathers	Wildlife	7 Apr issue	27 Apr	30 Jun issue
Mono culture	Black & white	5 May issue	25 May	28 Jul issue
Close encounters	Macro	2 Jun issue	22 Jun	25 Aug issue
Persons of interest	Portraits	7 Jul issue	27 Jul	29 Sep issue
Town and country	**Urban and rural**	**4 Aug issue**	**24 Aug**	**27 Oct issue**
World in motion	Movement	1 Sep issue	21 Sep	24 Nov issue
Travellers' tales	Travel	6 Oct issue	26 Oct	22 Dec issue

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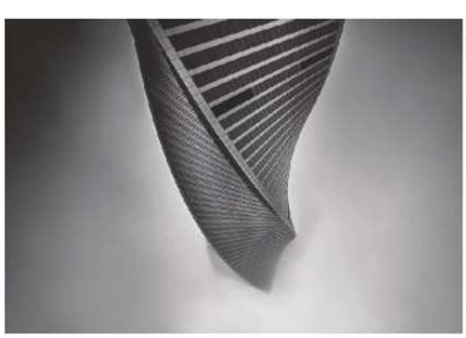
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ROUND 6: PHOTOGRAPHY TIPS

Advice and ideas to help you capture eye-catching portraits


© IVAN

Flip out

When shooting architecture as striking as the Evolution Tower in Moscow (left), why not surprise those familiar with it by flipping the image upside down. Thereby asking the viewer to work a little harder.


© PAUL GREENHALGH

Use lead-in lines

Directing the viewer's eye into and around the picture is often easier if you use a lead-in line. These can be natural, as in the lines in the crops here or man-made like a bannister or stairwell.

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her of the Year

petition for amateur photographers



This image comprises nothing more than a diagonal strip of grass bisecting a backdrop of brown earth, but it works due to its simplicity – there is nothing extraneous in the frame

APOY 2018

In association with SIGMA



PRIZE WORTH £1,050



This month's prize

SIGMA sd Quattro and a 30mm f/1.4 DC HSM Art lens

Featuring a 39-megapixel-equivalent Foveon sensor, the SIGMA sd Quattro balances outstanding image quality with fundamental performance. This interchangeable lens camera is designed for the artist who loves photography and, as such, aims to get the most out of SIGMAs high-quality lenses. The prize includes a SIGMA 30mm f/1.4 DC HSM Art lens. This large aperture lens has an angle-of-view equivalent to 45mm on a 35mm camera, making it a great go-to lens for multiple purposes. The total prize value is £1,050.



© LEE STONEMAN

Frame old and new

When old and new sit side-by-side the juxtaposition can be striking. Here the Sage Concert Hall in Gateshead, Tyne and Wear, looms over older housing. Use a telephoto lens to compress perspective.



© STIAN NESDY

Create context

Give buildings some context by making a feature out of the surrounding area. By using a wideangle lens and adopting a relatively low viewpoint the photographer here has shown us how hard it must be to live in this desolate terrain.

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Wildlife on your doorstep

Photographing exotic wildlife abroad is neither easy nor cheap but a visit to a local zoo, wildlife or bird of prey centre will help hone your skills, says **Paul Hobson**

An adult male otter (*Lutra lutra*) on a river bank in the UK
Canon EOS-1D Mark III, 500mm, 1/250sec at f/4, ISO 1000

KIT LIST



Lenses

A medium zoom, such as a 100-400mm, is ideal for allowing you to frame the image or go close in for detail. For aquarium work a macro lens such as a 100mm or 180mm is more ideal.



Tripod or monopod

The number of other visitors will help you decide which is best. If possible choose a tripod, but be aware that if it's crowded, such as at feeding times, a monopod is more people friendly.



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Paul Hobson

Paul is a professional wildlife photographer and loves travelling but prefers working in the UK. He uses his images to work with local and national organisations. His book *Wildlife Photography Field Skills and Techniques* shows you how to get close to, and photograph, Britain's wild animals and plants. Visit **www.paulhobson.co.uk**.

Time-consuming travel, expensive plane journeys and their large carbon burden make expeditions to far-flung wildlife destinations available to only a few. However, all is not lost – this is when, photographically, zoos, wildlife parks and aquariums come into their own. At first glance photographing captive animals may seem a bit of a doddle. You can choose the right day and weather and, in theory, the animal should perform right in front of your lens. However, there are a number of small pitfalls that you need to consider in order to get the best from your images. Britain has a large number of zoos, aquariums, wildlife parks and bird of prey centres that offer an incredible selection of exotic and British animals for you to focus on.

Focus on a species

I always feel that targeting one or a small number of species on each shoot is the key to producing quality work. First, decide which species you want to work with, for example bonobos. Different zoos tend to specialise, and conservation is now one of their main aims. Gone are the days when every zoo had the same animals. Twycross Zoo, for example, specialises in great apes and has a breeding group of

ALL PICTURES © PAUL HOBSON



Depending on where you go, focus on one species
Canon EOS-1D X, 500mm, 1/125sec at f/4, ISO 3200



Flash extender

If the wildlife park or zoo is happy with you using a flash, then think about adding one of these to your kit list. They are relatively cheap and mean you can extend the distance your flash effectively works at.



Fold-out stool

It is unlikely that you will be kneeling down but if you intend to spend a few hours at one enclosure, then a small fold-out stool can make your day far more comfortable.

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Tawny owl (*Strix aluco*), roosting in tree, UK
Canon EOS-1D Mark II, 300mm, 1/200sec at f/4, ISO 400



Tub gurnard (*Trigla lucerna*), The Wash, UK
Canon EOS 5D Mark II, 180mm, 1/200sec at f/3.5, ISO 800

bonobos. Other wildlife centres may specialise solely in British species such as weasels, foxes and otters.

When to visit

Choosing the right day can make or break a shoot. Where possible avoid weekends and bank holidays – the zoo will be crowded making your photography stressful. The weather can also play a huge part. Poor weather such as rain can add atmosphere to an image, but you need to check how it may affect the animals you want to work with. Winter can produce some superb opportunities, but will the animals be indoors avoiding the cold? Feeding times are often advertised and should be checked out because the activity can be intense and very photogenic. Many wildlife parks, particularly bird of prey centres, now advertise specialist wildlife photography days. While these can be expensive they may allow you access to animals that you would normally never get. However, many are open to negotiation. You may be able to gain access to certain enclosures for an additional charge. This can become cost effective if you can organise some friends to make up a group, particularly if you can choose a quiet time such as midweek.

TOP TIPS FOR CAPTURING WILDLIFE IN CAPTIVITY



Perches

If you are doing a bird-of-prey shoot bring along a couple of your own photogenic perches and ask if it is OK to use them. The centre may ask for a small fee but you will be producing original images.



Jesses (leather straps)

If you go on a bird-of-prey shoot make sure the falconer hides the jess behind the perch, and choose an angle that avoids them. If the bird is flying this may be impossible so you will have to clone the jesses out later in Photoshop.



The sun

While sunlight can add sparkle to an image, in many cases it can produce harsh shadows. High cloud will make for smooth, even light for full-face portraits of your subjects. If the sun is out, watch those highlights.

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Why it works

All the large apes, particularly chimps, have fantastic, photogenic faces. In this image the background was very distracting so I chose to go in close and focus on his face. I was shooting through glass in winter so chose a wide aperture – f/3.5 on my 70-200mm zoom lens. I waited until he was looking to one side and focused on the near eye, which allowed a plane of focus to include the side of his face. I framed the composition so that he was looking into space on the right of the image. The raw image had little colour, which lent itself to black & white processing for a moody atmospheric portrait.

Challenges

Probably the biggest issue to contend with when shooting in such environments is the background. Unsightly fences can kill a shot. Walk around the enclosure and check the background from each angle, choosing the best one, but also take some time to consider the light direction. If it looks difficult to get a whole body image without telltale 'zoo features' try to go close-in with a big lens and focus on only the head or detail images. Patience is the key. If possible use a tripod and wait until the animal produces something out of the ordinary, perhaps an unusual facial expression.

Aquarium photography is challenging. The light levels are nearly always low, so high ISOs are needed (flash will almost certainly be banned because it can seriously disturb the animals). If you are unsure, ask first. Photographing through glass will degrade your image. The thinner the glass the less degradation, so smaller tanks may be better. The angle you work at is vital. Make sure your lens is at a right angle to the glass front. Any other angle will add distortion. Another good tip is to get the lens as close as possible to the glass to avoid any reflections appearing in your images. The lighting in the aquarium may be produced by artificial bulbs. If so, experiment with your white balance until you get an image that matches as closely as possible to what you actually see. The outside front of the aquarium may be dirty so ask the staff if they are happy with you wiping it clean with a soft cloth. AP



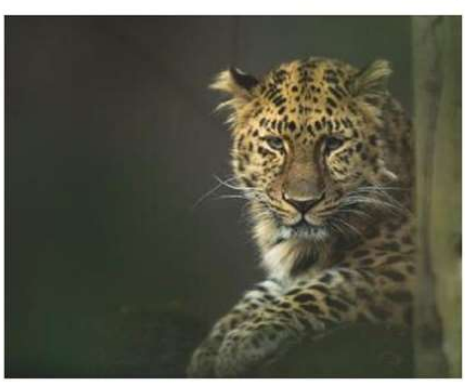
Angles

In many enclosures you may be looking down on the animal. Try to find an alternative viewpoint that allows you to get on a level with the animal's eyes for a more engaging portrait. The difference can really improve your image.



Flash

While flash may be banned in zoos, in other enclosures, particularly outdoor ones, it may not be. Always ask first as it will depend on your subject. Think about buying a flash extender to give your flash further reach.



Fences

Many enclosures are surrounded by fences. So try to get your lens as close to the fence as possible (as long as it's safe) and position it in the centre of the hole. Choosing a wide aperture can blur the fence out of your image.

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At a glance

£619 with 15-45mm kit lens

- 24.3MP APS-C CMOS sensor
- Fujifilm X mount
- ISO 200-12,800 (expandable to ISO 100-51,200)
- Up to 6fps continuous shooting
- 3in, 1,040k-dot 3-way tilt type LCD touchscreen
- 4K burst
- Wi-Fi and Bluetooth connectivity

Fujifilm X-T100

The market isn't short of entry-level mirrorless cameras, so where does the X-T100 fit in? **Michael Topham** tests Fujifilm's new offering

For and against

- ✚ Stylish X-series design
- ✚ Produces excellent image quality straight out of camera
- ✚ Compact and portable
- ✚ Supports USB charging on the move
- ▬ Touchscreen responsiveness
- ▬ Kit zoom is plasticky and noisy in use
- ▬ Dated menu system
- ▬ 4K video quality is underwhelming

ALL PRICES ARE APPROXIMATE STREET PRICES

Data file

Sensor	24.2-million APS-C CMOS sensor
Output size	6000x4000 pixels
Focal length mag	1.5x
Lens mount	Fujifilm X-mount
Shutter speeds	30sec-1/4000sec mechanical 30secs-1/32000 sec electronic
Sensitivity	ISO 200-12,800 (standard) ISO 100-51,200 (extended)
Exposure modes	PASM, SR+, Auto
Metering	Multi, Spot, Average
Exposure comp	–5 to +5 EV, in increments of 1/3EV
Continuous shooting	6fps
Screen	3in, 1,040k-dot 3-way tilt touchscreen
Viewfinder	0.39in, 2,360k-dot, 0.62x magnification with 100% coverage
Video	4K (15p); Full HD (60/50/24/23p)
External mic	2.5mm stereo mini connector
Memory card	SD, SDHC, SDXC
Power	NP-W126S battery
Battery life	430 shots
Dimensions	121.0x83.0x47.4mm
Weight	448g with battery and card

In the early days of the X-series, Fujifilm targeted its system to professionals and enthusiasts. After the release of the X-Pro1 in 2012, the X-E1 arrived, which was a slimmed-down, more affordable alternative. This was the first sign of Fujifilm expanding its line-up to attract photographers who loved the appeal of the small system, but were working to a stricter budget.

Over the years we've seen Fujifilm add its entry-level X-A series, develop its successful X-T series and launch its recent X-H series, all of which complement the much-loved X100-series where the X-series first began. Today the X-series provides a healthy range of models for all types of user, from beginner to professional, and continues to flourish with the introduction of new models like the X-T100. Designed to sit above the X-A5, but below the X-T20, it's aimed at novices who desire an electronic viewfinder and tilting screen at a more affordable price than any previous X-T series camera launched to date.

Features

The X-T100 is equipped with same 24.2MP APS-C CMOS sensor that Fujifilm's X-A5 uses. Like its entry-level cousin, this chip employs the more traditional Bayer colour pixel array rather than the proprietary X-Trans pixel array found in more advanced Fujifilm cameras higher up in the range. The welcome news is that the sensor benefits from the addition of on-chip phase-detection, which the otherwise similar 24.2MP sensor within the older X-A3 didn't. The sensor isn't paired with Fujifilm's X-Processor Pro. Instead, it teams up with the

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The X-T100's metering system delivers excellent exposures in tricky shooting situations
Fujifilm XC 15-45mm f/3.5-5.6 OIS PZ, 1/160sec at f/5.6, ISO 200

same newly developed image-processing engine that the X-A5 has. It can't rattle out a continuous burst at 14fps like the X-T20 and despite having a mechanical and electronic shutter, it shoots at a more pedestrian 6fps and 3fps in its high and low burst modes. The standard sensitivity range of ISO 200-12,800 can be expanded to ISO 100-51,200, however you're restricted to the JPEG format only.

By now you will have clocked on that the X-T100 inherits a lot of what the X-A5 has to offer and this extends to its autofocus system. In total you get 91 AF points arranged in a 13x7 rectangular grid, with the central portion of 35 AF points being the sensitive phase-detection type. You can choose from single-point AF, zone AF (using blocks of 9, 30 or 49 points) or a Wide/Tracking AF mode that employs all 91 points and can be used to track subjects through the frame. Focus modes include AF-S, AF-C and manual focus, with various Face/Eye detection settings available.

Fujifilm has kept things fairly simple on the top plate, choosing to equip the X-T100 with a mode dial and traditional PASM controls ahead of a dedicated shutter speed and exposure compensation dial. Beginners who'd feel more comfortable shooting in auto before progressing to the manual modes can use the fully automatic Advanced Scene Recognition (SR+) mode, there are 18 advanced filter modes with a live preview and a great selection of scene modes – some of which (portrait, landscape, sport and night) get their own dedicated position on the mode dial. Added to this you get a panorama mode and 11 Film Simulation modes, though the newest Acros and Eterna modes are both absent.

Two features likely to lure people to the X-T100 ahead of the X-A5 are its 0.39in, 2,360k-dot OLED electronic viewfinder and 3.0in, 1,040k-dot three-way tilt LCD screen. The EVF offers 100% coverage and 0.62x magnification, while providing dioptre adjustment and an eye sensor that provides automatic switching with the rear screen. The displayed information in the EVF rotates depending on the shooting orientation and there's a view mode button to cycle through various viewing options. The screen is different from those we've seen on other X-series models. It flips up for low-angled shooting and down for overhead shots, with the extra benefit that it can be pulled out to the side to assist with selfies.

In addition to Wi-Fi, the X-T100 features the same low-power Bluetooth connectivity that we first witnessed on the X-E3. This is designed to preserve battery life and make light work of connecting previously paired smartphones, but you are still required to install Fujifilm's Camera Remote app that's free for iOS and Android.

As well as offering 4K recording at a measly 15fps, Full HD video at up to 60fps is available. Like other mirrorless cameras, the X-T100 presents the opportunity to extract an 8MP still image from a clip of movie footage in its 4K burst mode. The maximum continuous record time in any movie-recording mode is 30 minutes and there is a 2.5mm microphone port and HDMI (Type D) micro connector for anyone wishing to improve audio quality or output movie

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Users can crop in tightly when required while retaining an excellent level of fine detail
Fujifilm XF 50mm f/2 R WR, 1/5000sec at f/2, ISO 200

footage to an external monitor. Finally, the X-T100 accepts a single SD card beside its rechargeable NP-W126S battery, which has enough stamina for 430 shots on a single charge.

Build and handling

The X-T100 has a strong resemblance with other X-T models, particularly the X-T20. It doesn't have a sculpted handgrip or the same high-shouldered design, but with its central EVF, three top-plate dials and faux leather finish you can see where its inspiration has come from. Compared to the light, plasticky feel of the X-A5, the X-T100 has a more refined, solid quality about it. You'd think the X-T20's magnesium alloy body would be heavier, but the X-T100's aluminium and polycarbonate plastic body weighs 65g more. It has a surprisingly weighty feel for a camera of its size.

The front flat section of the body contributes to its pleasing aesthetics, but also sounds alarm bells about how it might feel in the hand without any form of protrusion to wrap your fingers around. Out of the box, the X-T20 is the more comfortable camera to hold. Thankfully, the handling of the X-T100 can be improved by attaching a detachable grip, which is supplied. This screws into the side of the body and transforms the feel tenfold. It does make you wonder why Fujifilm didn't sculpt the grip like this from the start. I would have liked to see a rubberised thumb rest at the rear too. Instead, it's made of hard plastic and can be prone to get slippery with wet or sweaty hands.

Like many entry-level and enthusiast models, the X-T100's buttons and dials aren't weather-sealed, meaning you'll want to be cautious in wet environments. The top plate is stripped of the shutter speed, exposure compensation and drive dials we're used to seeing on X-T-series cameras. In manual exposure mode the unmarked top-plate thumb dial controls shutter speed, with the vertically mounted rear dial providing independent control of aperture. In program, shutter priority and aperture priority modes, the top-plate thumb dial controls exposure compensation across a +/-5EV range. In playback mode it can be used to scroll through images or work through settings in the menu. The unmarked dial on the far left of the top plate is customisable to no fewer than 18 settings. Around its perimeter you'll find a lever to raise the small pop-up flash. The d-pad provides direct access to autofocus, white balance, drive mode and self-timer settings, while the 'Q' button above it loads a quick menu on the rear display to access a variety of commonly used settings. This quick menu can be customised, however it can't be controlled by touch.

The employment of a mode dial, with direct access to a number of auto modes, is befitting of its position in the market as a camera aimed at people wanting to take the jump from a smartphone, or pursue photography more seriously. To the right of it you get small function (Fn) and movie-rec buttons, with the on/off switch encircling a non-threaded shutter button. Despite only having one function button and one function dial, six custom functions can be set in total. It's possible to assign four swipe functions to the touchscreen (up, down, left and right), but don't expect the screen's responsiveness to be as good as today's smartphones or tablets. As I found, it's not unusual to perform swipe gestures several times before they take effect.

While the X-T100 is an attractive little camera, you can identify the difference in build quality between it and more robustly made models such as the X-T20 and X-T2. Unlike the X-T20, a metal handgrip to add a bit more bulk isn't available. It looks stylish in graphite finish, but there's also the choice of all black or eye-catching champagne gold.

Viewfinder and screen

Having the option to raise the X-T100 to your eye gives it a huge advantage over cameras like the X-A5 that only offer a rear screen for compositional purposes. On high-contrast days when sunlight can play havoc with glare and reflections it's possible to set the view mode to EVF only to take the rear screen completely out of the equation. The EVF isn't just a compositional aid, it's good for reviewing images in bright sunlight too. However you will notice there's a momentary delay before each image is rendered perfectly sharp.



The X-T100 renders faithful colour in its Provia/Standard film simulation mode
Fujifilm XC 15-45mm f/3.5-5.6 OIS PZ, 1/1500sec at f/5.6, ISO 200

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It's possible to reposition the AF point by moving your thumb over the screen's surface at the same time the EVF is raised to your eye. Double tapping the screen in the same manner loads a detailed magnified view. In use I found this functionality to be a bit hit and miss – sometimes it would register that I wanted to shift the AF point but other times it wouldn't. Hitting the AF button and shifting the AF point around using the d-pad is the more reliable method.

Using the touchscreen to tap between AF-S, AF-C and manual focus, pick a new film simulation mode or swipe through images in playback mode is more successful. Double tapping the screen in playback mode loads a magnified view to check sharpness, however it doesn't magnify the precise area where you've tapped and defaults to centre, so you'll need to use the d-pad to navigate the image.

As for the manoeuvrability of the screen, it's good that it can be angled out by 180° to aid with self-portrait shooting. The caveat is that it doesn't flip like a vari-angle screen, so you can't compose any type of image except a selfie in its pulled-out position.

Performance

Other than a few criticisms regarding the responsiveness of the touchscreen and the effectiveness of its touch functions, the X-T100 is a reliable performer that will capture great images, be it on your travels abroad or for use closer to home. Although it may not have an X-Trans sensor, colour reproduction straight out of the camera is excellent. A majority of our test images were taken with the white balance set to auto and the film simulation mode set to Provia or Velvia. The camera served up faithful, vibrant colours with each and every shot. The tried and tested 256-zone metering unit rarely disappoints and delivers accurate exposures when it's challenged by dark indoor scenes and bright natural light outdoors. Only occasionally did I find that my images benefitted from a tweak of exposure compensation. As we said when we reviewed the X-A5, there isn't much to fault with the X-T100's Bayer-array CMOS sensor at all.

The X-T100 provides accurate focus-lock on in bright lighting conditions and doesn't disgrace itself in low-light environments. Anyone who'd like to photograph moving subjects will want to have a good understanding of its zone and wide/tracking modes, however users should know that the X-T100 doesn't employ the same sophisticated AF-C algorithm and tracking modes that Fujifilm's X-Processor Pro models have and neither does it offer the AF-C custom settings you get on the X-T20 or X-T2 to



Focal points

The X-T100 is petite, yet it manages to squeeze a lot within the confines of its small body

Panorama mode

You can access the panorama mode directly from the X-T100's mode dial. The camera will take a series of shots as you pan before merging them into one panoramic image. You can choose between 'L' for a 180° shot and 'M' for a 120° shot.

4K burst shooting

This mode is found below the continuous shooting modes from the drive options. It allows you to extract 8MP images from 4K 15fps movie footage, but focus is fixed from the first frame. The 'Q' button is used to save your favourite images from a 4K burst during playback.

Function dial

This easy-to-access function dial can be assigned to 18 different functions from the set-up menu in shooting mode. In the 'Default' setting, the dial is automatically assigned to the best options for each shooting mode.



Pop-up flash

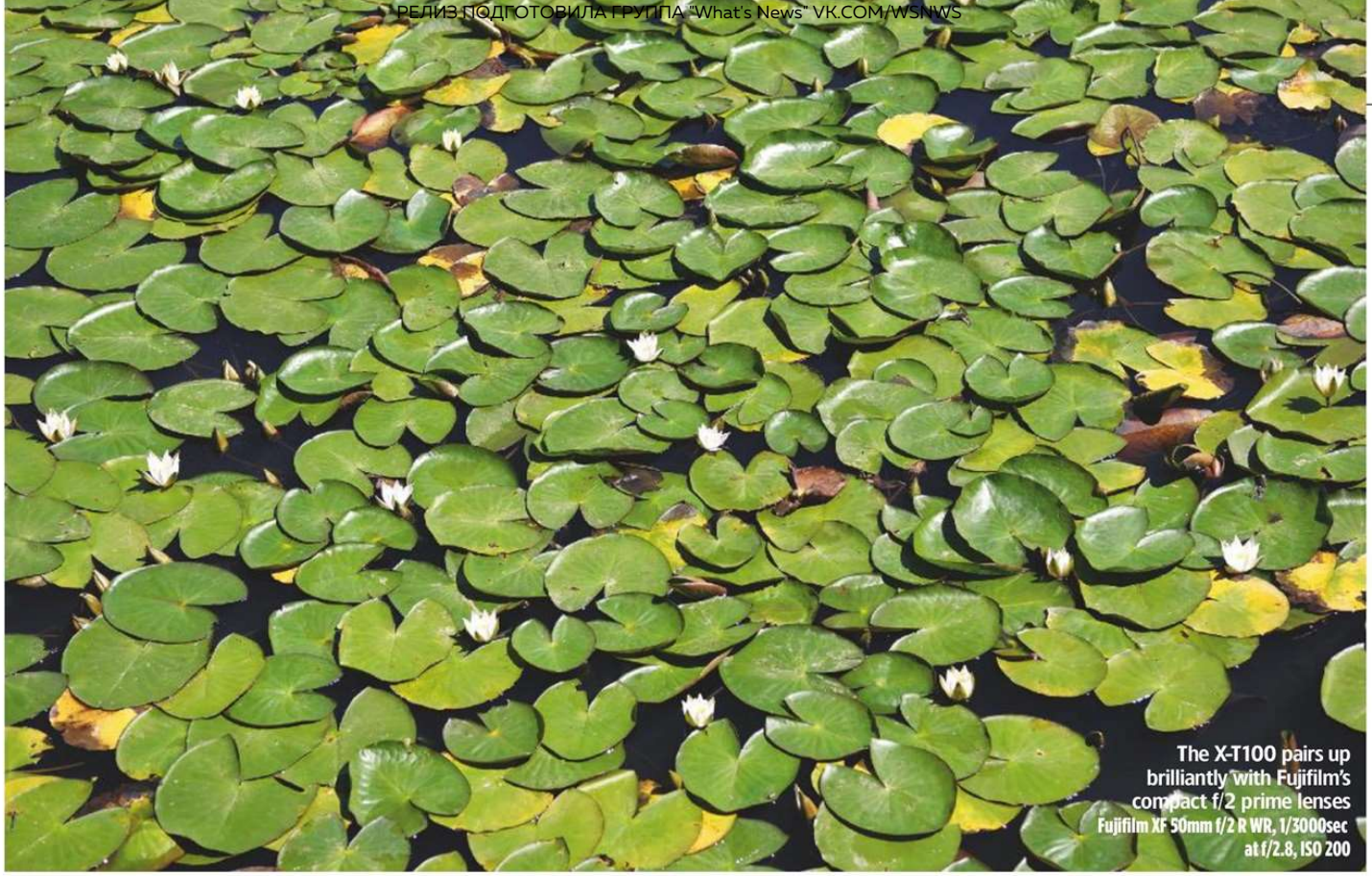
The X-T100 has a small pop-up flash that's manually raised using the switch around the perimeter of the function dial. Although it's not very powerful (GN 5 at ISO 100), it can be used to add some fill-in when your subject is underexposed due to a strong backlight.

Multi Focus mode

This mode adds multiple images together to generate a sharp image with a deep depth of field from front to back. For the best results and to ensure each image taken aligns, it's highly recommended to use it when the camera is supported on a tripod. You get the choice to select the point/range of focus or let the camera decide automatically.



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The X-T100 pairs up brilliantly with Fujifilm's compact f/2 prime lenses
Fujifilm XF 50mm f/2 R WR, 1/3000sec at f/2.8, ISO 200

Bluetooth connectivity

TO ACTIVATE the X-T100's Bluetooth connectivity you first need to enter the connection settings via the main menu, select 'Bluetooth settings' and then click on 'pairing registration'. From here you're prompted to load Fujifilm's camera remote app on your mobile device and select the pairing registration option. After selecting X-T100 on your mobile device the camera will ask if you'd like to set the date/time from the smartphone. Confirm this and the Bluetooth set-up process is complete.

Each time the Camera Remote app is loaded from this point on, the camera and mobile device automatically connect (provided that Bluetooth on both devices is turned on) – a process that takes about five seconds after which the remote control, receive, browse camera and geotagging options in the app all become active. These functions require a Wi-Fi connection to work, but the good thing about Bluetooth is it initiates the Wi-Fi connection faster provided that your device isn't already connected to a Wi-Fi network. If it is you'll need to go into the Wi-Fi settings on the phone to switch the wireless network the phone is connected to before images can be transferred or remote control of the camera is taken.

As well as being able to customise the X-T100's function button to wireless communication, this can be assigned to a swipe gesture on the rear screen. Users can also turn Auto Image Transfer on, which sends the last batch of captured images to the mobile device the next time a connection is established. A 3MP resize option can be selected if you'd like to keep file transfers quick and not fill up too much precious memory space.



The process of sending images to your mobile devices is simple on the X-T100

fine-tune how the camera reacts to the way a subject moves within the frame. The wide/tracking mode is best for capturing a subject that moves unpredictably up/down, left/right and closer/further from the camera, where you do not wish to move the camera around to chase the subject. Zone AF is more effective for moving subjects when you're prepared to move the camera with the subject. You'll want to choose the zone size carefully from the 3x3, 5x5 or 7x7 focus area options, and with AF-C enabled, the camera will continue to refocus on your subject all the while the shutter button is half depressed. If you'd like to switch between the autofocus modes quickly you'll want to set the AF mode to all. Hit the AF button and use the scroll dial above the thumb rest and it's possible to cycle through all the AF modes and focus area settings at once.

The menu system of the X-T100 is more dated than you get on Fujifilm's X-Trans III cameras. Settings are listed under shooting and set-up icons at the side of the screen, and it lacks the My Menu setting to collate your most frequently used settings in one area. For those who'd like to shoot discreetly, there's the option to take shots silently by activating the electronic shutter. This is also handy when you'd like to exceed the mechanical shutter's limit (1/4,000sec) and push as high as 1/32,000sec using the electronic shutter. The status screen that provides a general overview of all shooting settings is useful, but it's not possible to view the remaining battery power as a percentage so you'll want to observe its three-bar battery level closely. I lost count of the number of times I recharged the battery on the go using a portable USB power bank.

The X-T100 is only available with the XC 15-45mm f/3.5-5.6 OIS PZ kit lens, which is Fujifilm's first attempt at making a compact motorised zoom. It's smaller than the older 16-50mm kit lens and features built-in Optical Image Stabilisation technology. It extends by 24mm when the camera is switched on and it's operated via two control rings: an inner one that operates the zoom in power assisted mode, and an outer ring that either acts as a focus ring when focusing manually or as a manual zoom control that alters the focal length in tiny increments. It's good the lens automatically reverts to the most recent focal length setting used when the camera is switched off and back on again, but the two-step process of using both rings to find the ideal focal length is a bit finicky. The lens isn't the quietest in operation either and the built-in microphone picks up the whirring that occurs while zooming and focusing during video recording. AP

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Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

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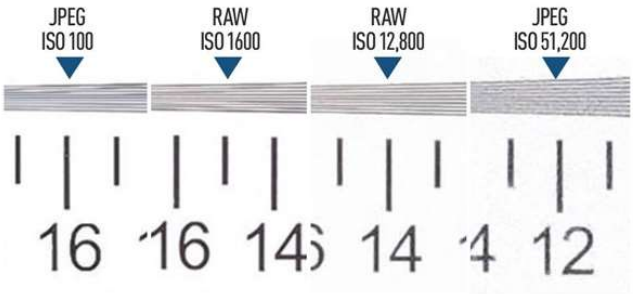
The combination of Bayer APS-C CMOS sensor and newly developed image-processing engine is the same pairing as used within the Fujifilm X-A5. It's no great surprise that the image quality results are identical to those previously recorded by its entry-level cousin. By opting to use the Bayer colour pixel array rather than the more complex X-Trans pixel array, Fujifilm has been able to make the X-T100 more affordable than the X-T20. This ultimately comes down to the Bayer sensor being a less expensive component. Like the X-A5, it does not feature a low pass filter.

Resolution

Like 24MP Bayer sensors we've tested in other Fujifilm cameras in the past, the X-T100 is capable of resolving fine detail. The X-T100 resolves 3,200l/ph between ISO 100 and ISO 400, with resolution dropping slightly at ISO 800 to 3,000l/ph. Detail holds up well beyond ISO 800 and only starts to dip below 3,000l/ph when you push past ISO 3200. The detail resolved at ISO 6400 and ISO 12,800 (2,800l/ph) is good too, but you will notice detail reducing more abruptly at its highest extended ISO 25,600 and ISO 51,200 settings.



On the right we show details from our resolution chart test pattern (above). Multiply the number beneath the lines by 200 to give the resolution in lines per picture height.



Noise



The crops shown below are taken from the area outlined above in red

The X-T100 provides excellent JPEG results between ISO 100 and ISO 1600, beyond which point you'll start to notice in-camera noise reduction beginning to soften the finer details in an image. Set the sensitivity to ISO 1600 or above and you'll want to shoot in raw for the best results. Noise is very well controlled at ISO 3200, and though it's more obvious in raw files captured at ISO 6400, it's not offensive to the point it'll stop you using it in a low-light situation. Pushing to ISO 12,800 introduces increased noise, but could be used in an emergency. Entering the expanded ISO settings is where the noise performance starts to go downhill very rapidly.

JPEG ISO 100



RAW ISO 400



RAW ISO 1600



RAW ISO 6400



JPEG ISO 25,600



JPEG ISO 51,200



Verdict



THE X-T100 slots into Fujifilm's desirable X-T series below the X-T20 where there's been a gap for a more affordable entry-level model for some time. As a camera designed for first-time mirrorless buyers and those advancing from smartphones, it's appealing, from both from an aesthetic and performance perspective. It feels solid in the hand, more so than Fujifilm's X-A5, provides a centrally positioned EVF to assist composition, and serves up the advanced features one needs to hone shooting skills after exploiting the auto modes. Is it worth spending £120 more for the X-T100 over the X-A5? Having used both cameras, I'd say it's a small price to pay for the added benefit of an electronic viewfinder and its lovely SLR styling.

Those who do buy it will fall in love with its form factor and the quality of the images it produces almost instantly. Despite not having an X-Trans sensor, it delivers very impressive image quality, with vibrant colour and excellent detail preserved high into its ISO range. As positive as all this sounds, it does have some cons. The touchscreen isn't as well implemented as other entry-level mirrorless models, the low frame rate in 4K movie mode produces poor, stuttery footage that'll force you to record videos in Full HD, and the motorised kit zoom is loud and pesky to use. The good news for those who outgrow the kit lens quickly is that there are 26 X-mount lenses to choose from and when it's used with Fujifilm's lovely f/2 primes it takes up very little space in your bag.

With regard to looks and styling, the X-T100 is arguably the most attractive entry-level camera on the market at its price point. You do get a lot of camera for your money, but the same can be said for the Canon EOS M50 and Olympus OM-D E-M10 Mark III, which challenge it strongly. To sum up, the X-T100 is an excellent gateway to Fujifilm's X-T series and it will serve first-time mirrorless buyers very well.

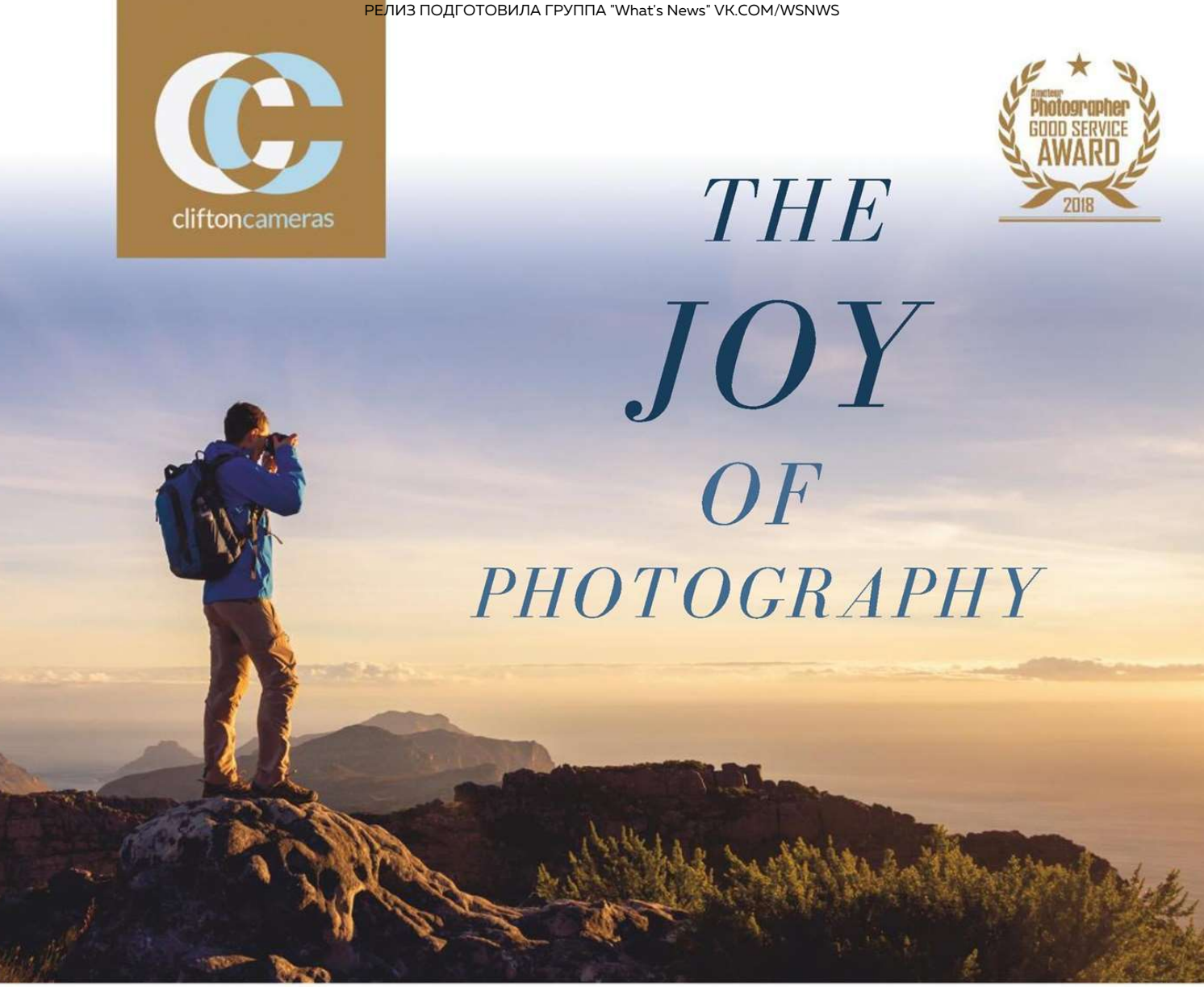
FEATURES	8/10
BUILD & HANDLING	8/10
METERING	9/10
AUTOFOCUS	7/10
AWB & COLOUR	9/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	8/10

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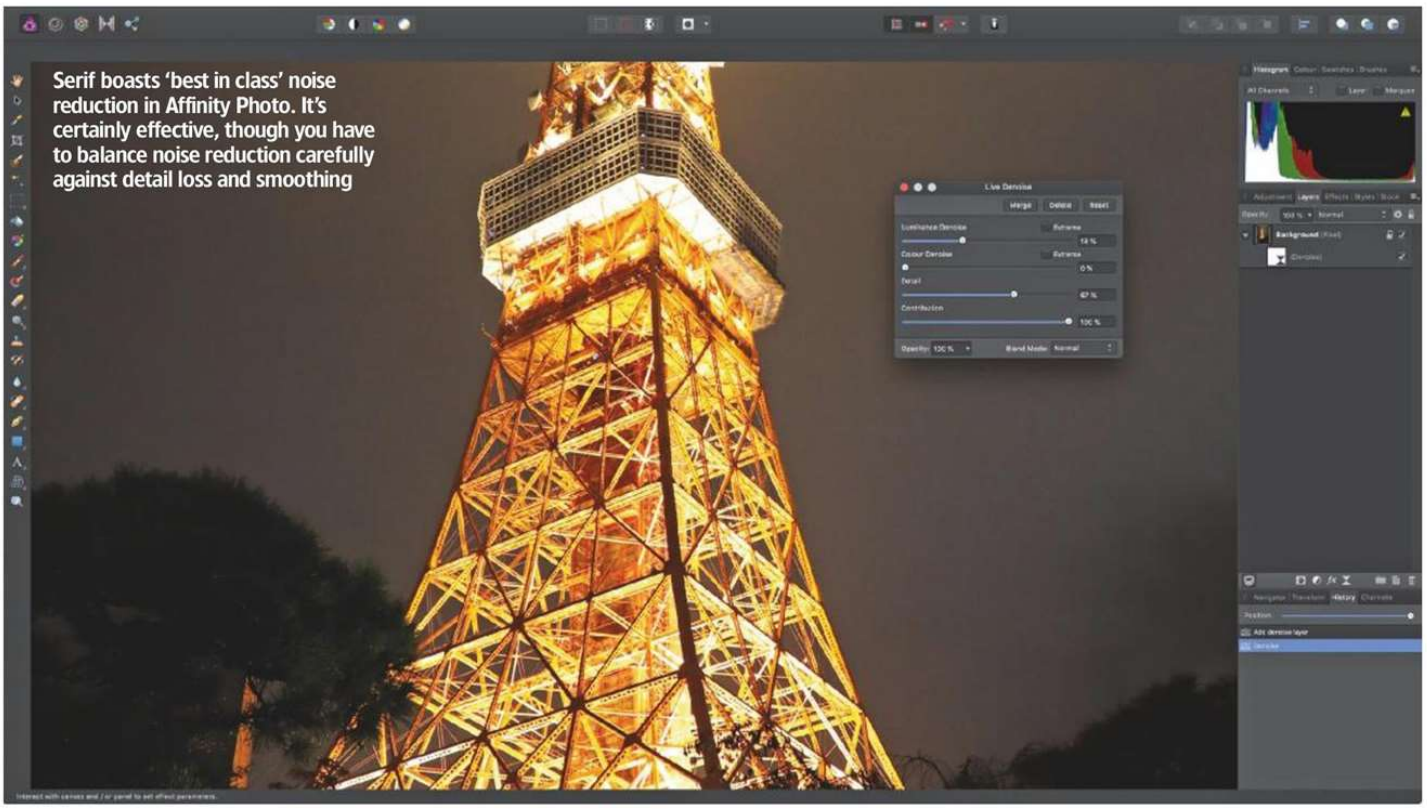
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РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS



Serif boasts 'best in class' noise reduction in Affinity Photo. It's certainly effective, though you have to balance noise reduction carefully against detail loss and smoothing

Serif Affinity Photo 1.6.7

Lots of programs are bandied about as being 'Photoshop alternatives', but the impressive Affinity Photo really is, says **Rod Lawton**

Photoshop has the reputation of being the best image-editing application in the world, but lots of people are looking for alternatives, and Affinity Photo is just about the most direct rival it has in the market right now.

It has several key features which place it in this position. First, it's a proper professional tool that matches Photoshop's features blow-by-blow and even beats it in some respects. This is not a 'budget' program pretending to be professional – it's the real deal. Second, at just £48.99/$49.99 it's very affordable. It's a tenth of what Photoshop used to cost as a standalone product.

Third, it's available on a regular 'perpetual' licence, so that you pay once and that's it. This could be the most important factor of all for many photographers. Adobe's Photography Plan subscriptions are pretty cheap compared to what you used to pay for Photoshop and Lightroom as standalone products, but it's clear that there are plenty of people not prepared to accept the idea of subscription software, whatever the cost.

Affinity Photo comes from Serif, a company once known principally for its low-cost Windows design, publishing and photo software. But with its Affinity range, Serif has reinvented itself as a developer of high-end, professional-level design tools. Affinity Designer, a vector-based drawing and illustration app, was its first release and Affinity Photo is its second.

Originally developed for the Mac, Affinity Photo is now available in a Windows version too, though it's the Mac version that's reviewed here. There's even an iPad version, sold separately, which has almost the same power and features as the desktop version.

Features

Affinity Photo's list of features is much the same as Photoshop's, though with some interesting additions and improvements. Like Photoshop, it excels at image retouching and complex, multi-layer composite images. Both programs are designed for detailed, intricate work primarily on single images.

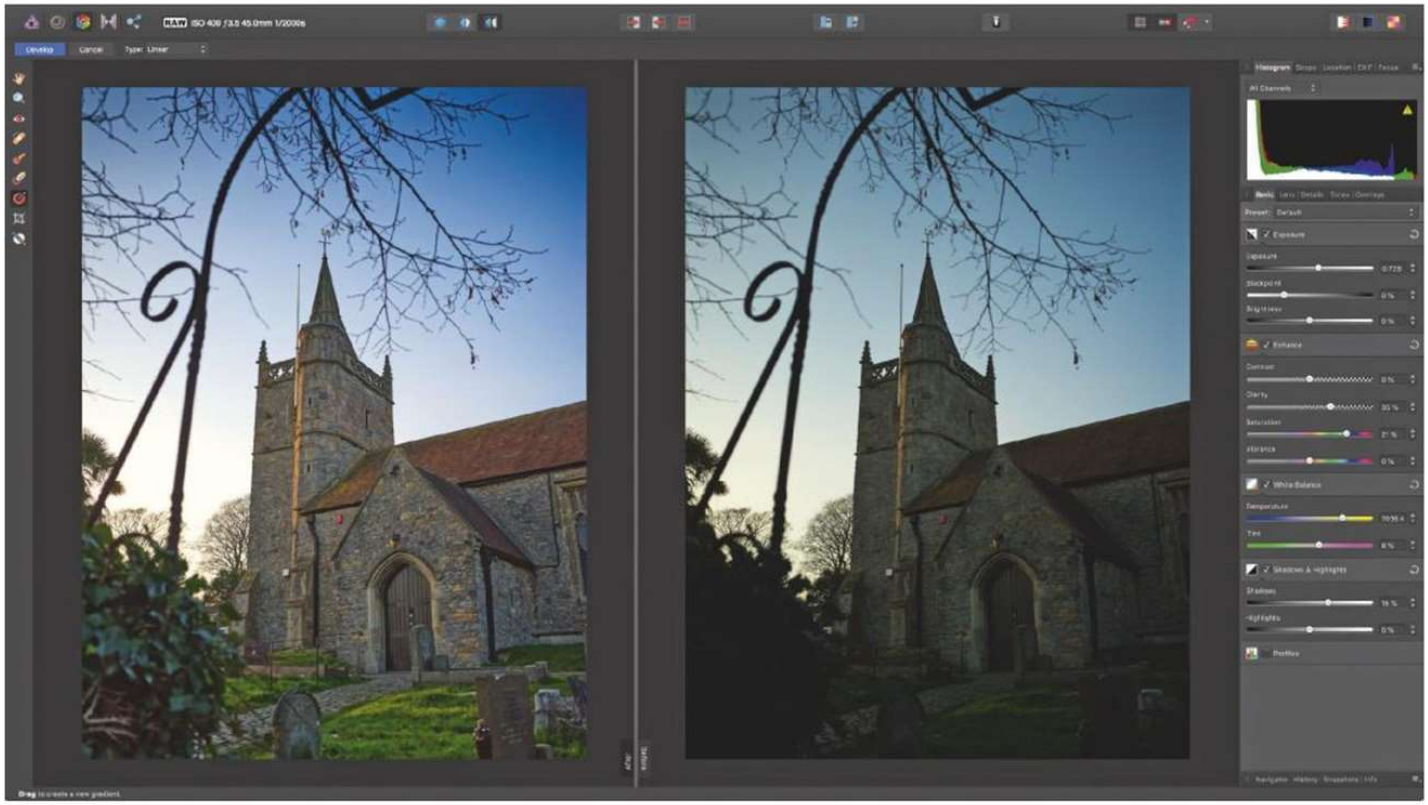
Having said that, Affinity Photo does have a Macro facility where you can record an automated series of processing steps, with optional user intervention or adjustment at key points, and these Macros can be used in conjunction with the software's batch processing tools for automated image enhancement, but this is a fairly technical process to set up.

This is where you need to make a strategic decision about the kind of software you need. If you don't need layers, just regular image enhancements, modest local adjustments and a choice of preset 'looks', then a non-destructive all-in-one image cataloguing, raw-processing and editing program like Lightroom is probably better for you.

Affinity Photo is for when you need to go a whole lot further. Its retouching options include clone, dodge, burn and healing tools and an inpainting brush that automatically uses surrounding image areas and details to remove unwanted objects from your photos. In addition there's also a powerful Liquify 'persona' (workspace) which enables you to push, pull and warp objects in your pictures in order to achieve subtle enhancements or surreal transformations.

Other 'personas' include the Photo persona, where you're likely to spend most time, the Develop persona, for processing raw files prior to editing, the Tone Mapping persona for merging bracketed exposure sets and applying HDR effects and adjustments,

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The Develop persona lacks any quick-fix 'looks' for raw files, so it can take work to get the best results, but it has transformed (left) our gloomy original (right)

and the Export persona for exporting images in a variety of formats and sizes for different uses.

The Liquify, Develop and Tone Mapping personas offer specialised tools for a specific purpose, and the results are passed back to the Photo persona, where the regular editing tools are located. These include Affinity Photo's layers tools, which offer almost identical features to Photoshop's.

The Develop persona is equivalent to Photoshop's Adobe Camera Raw module. It launches automatically when you attempt to open a raw file and you need to go through this process before a raw image can be worked on in the regular Photo module. Serif says Affinity Photo now has correction profiles for 'hundreds' of lenses, but there are also manual corrections for lens distortion, perspective distortion, chromatic aberration and vignetting. The Overlay tab offers localised adjustments ahead of the raw conversion, using a gradient tool (linear or radial) or brush tool to mask the areas you want to adjust.

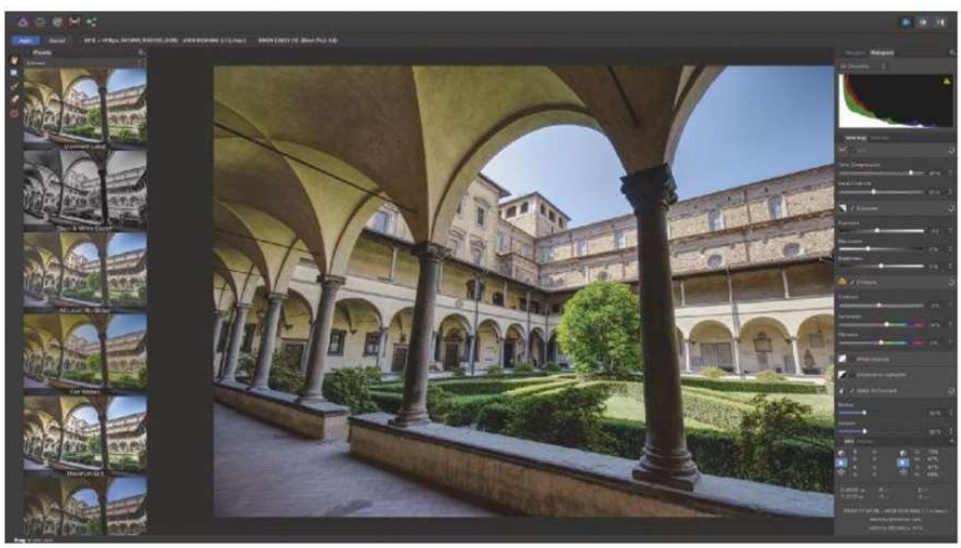
The list of features goes on. Affinity Photo can also merge panoramic images and has a focus-stacking option for precise macro work. It can edit 360° images and it supports the Photoshop PSD format, keeping adjustments, effects and layers intact.

What it's like to use

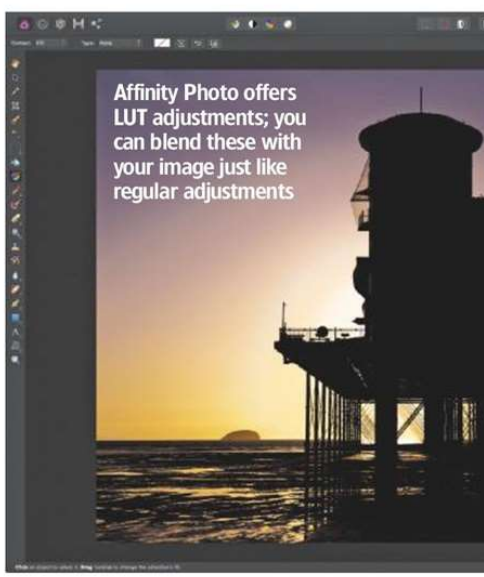
It's impossible not to compare Affinity Photo with Photoshop because they fill exactly the same niche in the expert photographer's image-editing workflow.

Like Photoshop, Affinity Photo does not have its own native image browsing or cataloguing tools, so unless you have a cast-iron image filing system and you know where to find every photo, you'll probably need some kind of image browsing or cataloguing application, too.

JPEG, TIFF and Photoshop PSD files will open directly in the Photo persona, but raw files pass through the Develop persona first. This is much improved over previous versions and offers a lot of tools for fettling and fine-tuning your images. Getting the best from a raw file can take a little work, though, because the initial results can look a little flat in the same way as those from Adobe Camera Raw with the default Adobe Standard profile can. It's worth the effort, though, because the Develop module can reveal great depth, colour

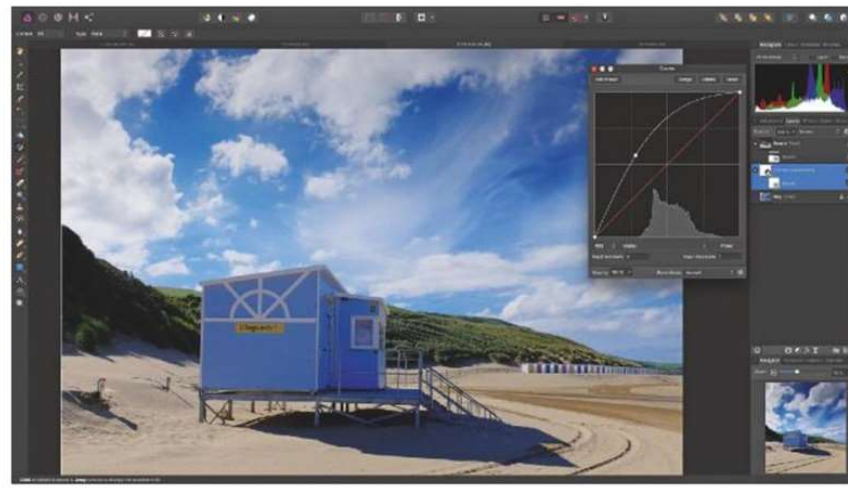


The Tone Mapping persona is great for merging bracketed exposures, but also works on single images



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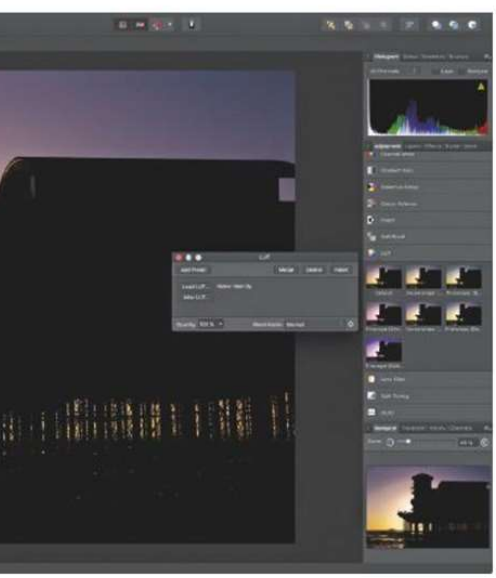
Affinity Photo's layering and masking tools allowed replacement of the sky in the original image (left) with a more interesting one from a second shot

and detail in raw files and has a very handy split-screen view so that you can compare your adjusted image with the original.

What you don't get is the instant presets available in Lightroom and other photo-editing applications. With Affinity Photo you have to pretty much bring your own visual skills and ideas rather than relying on the software to create a 'look' for you.

The Tone Mapping persona is extremely good. Photoshop's HDR tools are tricky to use and even trickier to coax good results from, but Affinity Photo can produce very natural-looking stacked HDR images, and offers a selection of great processing presets, too. You don't have to work with bracketed exposure sets. You can just open a single raw file if it has a wide enough tonal range, and then use the Tone Mapping and HDR adjustment tools to level up the bright and dark tones within the image and create an effect as subtle or as dramatic as you like.

HDR merging can take a little while, though, especially with high-resolution raw files such as those from a Sony Alpha 7R III, for example, or Nikon D850. This is the first hint that Affinity Photo needs a fair slice of processing power for some of its tools, and this is borne out even further in the Liquify persona, where our test machine – a quad-core i5 iMac with 16GB RAM – started to stutter and struggle.



There's no such problem in the main Photo persona, though, where Affinity Photo proves very fast and responsive – Serif does say that this version is 'Faster, smoother and more powerful than ever'.

The layers panel is where much of the work is done, and almost all everyday adjustments are available as adjustment layers, including Levels adjustments, Curves, Black & White, Colour Balance and a whole lot more. This means that the image itself remains unaltered on a base 'Background' layer, while the adjustments you make only alter its appearance.

You can save your work in progress in the Affinity Photo file format, or export a finished JPEG or TIFF image, for example, with your adjustments 'baked in'. Like regular layers, these adjustment layers can have a mask applied – it's displayed underneath the image layer rather than alongside, but otherwise it works just like Photoshop.

Interestingly, Affinity Photo offers a LUT adjustment. LUT stands for 'lookup table' – a type of adjustment popular in video editing but now finding its way into stills photography as well. LUTs are like conversion profiles that remap the tones in the image on to new values. They're typically used to create vintage looks, colour shifts and other effects. Affinity Photo comes with a small selection, displayed as preset options when you select the LUT adjustment type, but you can load LUT files downloaded from other sources, too.

Apart from adjustment layers, you can also create Live Filters layers. With these you can add filters as layers, also with masks, but with effects displayed live on your image (not in a smaller dialog) as you make adjustments. You can apply a Lighting filter, Depth of field filter, noise, clarity, noise removal and more.

If you're used to Photoshop or Photoshop Elements, you might have to adapt to a slightly different way of working here and there, but it doesn't take long to translate all the editing processes you're used to into their Affinity Photo equivalents.

AP

Our verdict

GIVEN its power, scope, range of tools and the effects it can achieve, Affinity Photo is a deeply impressive program, even if you ignore its price. But when you factor in its low purchase cost, it starts to look even more remarkable.

It's not without flaws, but some of these are part and parcel of the niche it fills, and apply just as much to Photoshop. It doesn't offer you a way of cataloguing your image library and it doesn't offer quick and simple effects – or the fast and efficient non-destructive editing of Lightroom, say. It's not a tool for beginners looking for an easy way into photo editing – there are lots of other programs for that. Instead, Affinity Photo is a full-on professional photo-editing tool that makes no concessions at all to its price point. You're not getting a watered-down Photoshop; you're getting a strong, fast, highly-capable rival – and one that doesn't need a regular subscription payment.

You're also getting an illustration, painting and design application aimed at creative professionals, not just photographers, so not all of the tools will be directly relevant to photography.

And if you wanted to be picky you might say that the interface and icons have something of a comic-book look that undermines the software's serious and professional nature, but that's just a superficial thing.

If you're looking for an up-to-date replacement for an ageing version of Photoshop and you don't want to join Adobe's subscription plan, then Affinity Photo could be just what you're looking for. Adobe may appear to have an iron grip on the photo-editing market, but there are plenty of alternatives out there that are just as good or better in their own way, and Affinity Photo is one of them.

Amateur Photographer Testbench GOLD ★★★★★

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Fujifilm Instax SQ6

This square-format instant camera should appeal to the selfie generation, says **Andy Westlake**

● £124.99 ● www.fujifilm.co.uk

At a glance

- Analogue instant camera
- Uses Instax Square film
- Fully automatic exposure
- Three colour options

FUJIFILM has been making instant cameras for almost 20 years, but until recently hasn't been able to offer the iconic square print format originally popularised by Polaroid. However that changed last year with the hybrid Instax Square SQ10, essentially a basic digital camera with a built-in film printer. Now we have the firm's first purely analogue square-format instant camera, in the shape of the Instax Square SQ6.

As if to reinforce this, Fujifilm has made the camera itself square, which could be seen as labouring the point. It's available in three colours named Blush Gold, Graphite Grey and Pearl White, which are clearly intended to match your favourite iPhone. Thanks to its retracting lens, the SQ6 is reasonably compact compared to old Polaroid models, at 119x128x58mm.

As usual for an instant camera, the feature set is sparse. A mode button cycles through three focus positions, alongside a multiple exposure mode and adjustment for lighter or darker pictures. By default the flash fires every shot, but there's a button to disable it, while another activates a 10-second self-timer. Unusually, along with landscape and portrait focus positions, there's a close-focus setting for macro shooting and selfies. For the latter, you even get a small mirror to compose your shots.

Indeed this reveals a lot about the camera's intentions. Another clue lies in the handling. It's awkward to hold for viewfinder shooting, as there's barely any space for your fingers to go. But turn it around and point it towards you, and you'll find a subtle grip on the back that provides a surprisingly secure hold, while your thumb nestles naturally on the shutter button. It's the first camera I've used that handles better the 'wrong' way around.

The lens is a moderate wideangle with a maximum aperture of f/12.6, meaning you'll need to use flash or put the camera on a tripod when shooting indoors or in poor light. The fully automatic exposure system provides shutter speeds as slow as 1.3 seconds, but you have no way of knowing what it has chosen for any given shot. Image quality is pretty good, at least, with prints showing well-judged exposure and strong, saturated colours. They take about five minutes to develop fully.

Viewfinder
The small optical viewfinder gives a very approximate indication of the picture you're going to get.

Power
Two CR2 batteries are supplied in the box. According to Fujifilm they should last for 30 ten-shot packs.







Tripod socket
A standard ¼in socket lets you attach the camera to a tripod for shooting long exposures or with its 10-second self-timer.

Selfie mirror
Used with the camera's dedicated selfie mode, a small mirror beside the lens caters for those who can't bear to leave themselves out of their pictures.

Flash filters
Three coloured plastic filters – orange, purple and green – can be snapped over the flash to add a tint to the prints, if you like that kind of thing.

Verdict

It's easy to find flaws in the SQ6's design, but in a way that's not really the point. The camera is not intended as a serious tool for enthusiast photographers, but instead is designed for its entertainment value at social events. Judged on that basis, it does just fine.

Amateur Photographer Testbench ★★★½

FILM COSTS

Fujifilm's Instax Square film gives 62x62mm photos and is available with either white or black borders. It costs £9 for a pack of 10 shots, or £17 for a 2x10-shot twin-pack. This means that it's a little more expensive than the smaller, rectangular Instax Mini film, and as yet there's nowhere near the same variety of borders available.



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Nikon D810, 16-35mm at 16mm, 1/100th second, f8, ISO800 | LEE Landscape Polariser, 0.6 ND Soft Grad | Processing: Adobe Lightroom

SKOMER PUFFINS

As an outdoor photographer, I often look to include wildlife in their natural setting to complete the story. This can mean working with a wide angle lens to include both the sky and the landscape in the frame, making a set of LEE Filters an essential component of my kit bag.

Whilst watching the puffins on the Welsh island of Skomer, I realised there was an opportunity to capture something different to the usual frame filling portrait. Switching to a wide angle lens, I added a Landscape Polarising Filter to give the clouds some extra punch and clarity. With the sun low in the sky I also needed to balance the exposure using a 0.6ND soft graduated filter.

When processing the shot I was pleased to see a rich, detailed sky without any colour cast and that the soft transition of the filter had not resulted in the birds face becoming overly dark.

M Cattell

Matthew Cattell
matthewcattellphotography.com

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Ask the Wexperts

Looking for a new camera or accessory and need some advice? The experts at **Wex Photo Video** are here to help. Contact us at **ap@ti-media.com** or on Twitter at **@AP_Magazine** and **#AskAP**

How can I speed up my editing?

Q I am a professional wedding photographer who processes thousands of images in Adobe Lightroom every month. I would love to find some kind of computer peripheral to speed up my workflow and make editing a little easier. I only have a budget of £200 and am wondering if there's anything out there that would suit my requirements?
Elizabeth Baker

A Recently, an increasing array of editing peripherals has hit the market, offering photographers new intuitive ways to edit their images. One of our favourites is the Loupedeck+, a photo-editing console with dedicated buttons, dials and scroll wheels for tweaking settings such as exposure, contrast and clarity, and various other functions including star ratings, colour labels and undoing/redoing actions. Its intuitive and ergonomic design makes operation a far more comfortable and tactile process than using a mouse and keyboard. With the necessary controls at your fingertips, the Loupedeck+ also allows you to close down all on-screen windows and tabs, meaning you can edit your image in full-screen mode and free of distractions. The Loupedeck+ is currently compatible with Adobe Lightroom Classic CC and Aurora HDR, with more software support expected later in the year. It also comes in just under your budget at £199.



The Loupedeck+ photo-editing console

Suitable lenses for music photography

Q I have just bought a Nikon D750 camera and have been authorised to shoot my first proper gig in about a month's time. If all goes well, music photography is something I'd really like to specialise in, so I would like to build a collection of suitable optics. Currently I only have a kit lens which tends to struggle in less-than-perfect light. I have a budget of £2,000 and so would like to know what lenses you'd recommend investing in to help my future work?
Matt Dodd

A The opportunity to capture your favourite acts can be a lot of fun, but shooting live music can prove highly challenging. Fast-moving performers leaping around in tricky lighting conditions demand equipment that can make the most of the available light. You're fortunate to own a camera body that's well-suited to this kind of work – the full-frame Nikon D750 is well known for its impressive performance at higher ISOs. However, fast aperture lenses are still a must. Here are three popular lenses for music photography.

Our experts suggest



Nikon AF-S Nikkor 50mm f/1.8G AF-S

You'll find a 'nifty fifty' in almost every music photographer's kit bag. This little prime's focal length is ideally suited for use in small to mid-size music venues, while its fast aperture means you'll still be able to achieve a good exposure in the darkest of venues. Shoot wide open and you'll have to nail your focus owing to that shallow depth of field, but you'll be able to keep your camera's shutter speed fast enough for sharp shots and your ISO at a useable level.

£219

- Wide f/1.8 aperture
- One of the most affordable Nikon lenses available
- Compatible with Nikon FX and DX format DSLRs



Nikon AF-S Nikkor 24-70mm f/2.8G AF-S ED

Larger dedicated music spaces tend to have far better stage lighting set-ups than your local pub. With more light available, you can start to consider using zoom lenses, although you'll still want to try and select lenses with a maximum aperture of f/2.8. A solid option is a 24-70mm f/2.8 standard zoom, which will allow you to switch quickly between wide, scene-setting shots of almost the entire stage and tighter portraits of individual musicians.

£1,699

- Fast constant aperture of f/2.8 still lets plenty of light into the camera
- Versatile focal length enables you to vary compositions quickly
- Focuses as close as 38cm



Nikon AF-S Nikkor 70-200mm f/2.8E FL ED VR

This recommendation is over your budget and is for when you've established yourself and start to land large arenas. Big stages can stand between 5-10ft tall, and if you don't want your images to be looking up a band member's nostrils, you'll need to step back. This is where the extra reach of a telephoto zoom earns its keep. This 70-200mm also features a fast f/2.8 aperture and up to four stops of image stabilisation (useful as you'll be shooting handheld).

£2,549

- Greater reach for large arena and festival stages
- Fast and constant aperture of f/2.8
- Minimum focus distance of 1.4m

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Tony Kemplen on the ...

Lubitel 2

This reliable Russian twin lens reflex camera was a low-cost option for a keen amateur

As an enthusiastic teenage photographer, encouraged by my school photographic society, the first 'proper' camera I owned was a second-hand Praktica Nova SLR, but the first camera I bought new was a Russian Lubitel 2 twin lens reflex. In the 1970s, Russian cameras, and indeed other optical equipment, were a low-cost option for the hobbyist, allowing one to test the waters before, if the bug bit, investing in more expensive gear. To be fair, the Soviets weren't trying to hide anything. The word *Любитель* (Lubitel) is Russian for amateur.

I have a bit of a soft spot for Russian cameras and although they have a reputation for being clunky and unreliable, I can't say I've noticed the failure rate to be any higher with my Soviet gear than it is with the rest. As the name suggests, a twin lens reflex has two lenses: the upper one is used to throw an image onto a waist-level screen, on which the image is composed and focused, while the lower lens forms the image on the film, as well as contains the shutter and aperture mechanism.



Tony's very first new camera purchase



© TONY KEMPLEN

What you see is what you get with the Lubitel 2 – this crooked spire is real

In order to maintain the same distance between the front of the lens and the focal plane, the two lenses have to be linked together, using bellows or a moving lens board. But the Lubitel, borrowing from Voigtländer, used a ring of fine teeth mounted around the lenses which mesh together and turn the helical screws that allow the lenses to move in and out. The teeth are quite sharp, and if you've got small fingers, you have to take care not to get them nipped!

The Russians tended to use the same lenses and shutters over many years. The shutter on my Lubitel is the five speed ZT-5, a copy of one of the German Compurs, with speeds running from 1/15 to 1/250sec. It appears on numerous cameras, including the popular and common Smena series. The number of these shutters made must have run into the tens of millions, I've got at least a dozen of them, and as far as I can remember they all work, despite often sitting idle for years. This one spent three decades in a box in the garage, and yet worked perfectly when I dug it out.

A twin lens reflex is a step up from a simple viewfinder when it comes to framing and focusing, but as the above shot of St Mary's Church in Chesterfield shows, you can't beat an SLR when it comes to seeing exactly what will appear on the negative. Even though I tried to allow for parallax error, I missed framing the church spire as I had intended. In case you're wondering, the distortion is not some aberration caused by cheap Soviet glass – the spire has been that shape for more than 600 years!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at **52cameras.blogspot.co.uk**. More photos from the Lubitel 2: **www.flickr.com/tony_kemplen/sets/72157625857458741/**

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Buying Guide

597 cameras & lenses listed & rated

Our comprehensive listing of key specifications for cameras and lenses

Cameras

Interchangeable-lens cameras come in two types: DSLRs with optical viewfinders, and mirrorless models with electronic viewing





Controls
Entry-level cameras tend to have simple, easy-to-understand controls, while more expensive models add lots of buttons and dials to give quick access to settings.

Viewfinder
The biggest difference between DSLRs and mirrorless cameras is that the latter use electronic, rather than optical viewfinders. They're more power hungry, but can display more information and show exactly how your pictures will turn out.

Size and weight
Mirrorless models tend to be smaller and lighter than DSLRs, and not just the cameras themselves, but their lens systems, too. However, there's still a wider choice of lenses available for DSLRs.

Handgrip
DSLRs traditionally have relatively large handgrips, while many mirrorless models have much smaller grips to keep size down. However, some can accept accessory grips to improve handling with larger lenses.

Lens mount
Each camera brand uses its own lens mount, and mirrorless cameras use different lenses to DSLRs even from the same brand. However, mirrorless models can often use DSLR lenses via a mount adapter.

ALMOST all serious photographers prefer to use cameras with interchangeable lenses, as this gives the greatest degree of creative flexibility. At one time, this meant digital single-lens reflex (DSLR) cameras, but these have now been joined by mirrorless compact system cameras (CSCs) that use electronic viewfinders. Previously, these lagged behind DSLRs in some respects such as autofocus. But the latest models have narrowed the gap considerably, and are true alternatives to DSLRs, offering the same image quality and creative options. Camera manufacturers offer a range of models, from simple, relatively inexpensive beginner-friendly designs through to sophisticated professional models. In the middle of the range you'll find enthusiast cameras with more advanced control layouts.

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DSLR cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VF COVERAGE (%)	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS 1300D	£450	4★	Beginner-friendly model with simple controls and built-in Wi-Fi	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	485
Canon EOS 2000D	£469	3★	Minor update to EOS 1300D gains 24.1MP sensor	APS-C	24.1	Canon EF	12,800	1080		9	3	95	•	•	3			500	129	101.3	77.6	475
Canon EOS 4000D	£369		Super-cheap stripped-back DSLR for budget-conscious beginners	APS-C	18	Canon EF	12,800	1080		9	3	95	•	•	2.7			500	129	101.6	77.1	436
Canon EOS 200D	£580	4.5★	Very compact entry-level DSLR with fully-articulated touchscreen	APS-C	24.2	Canon EF	51,200	1080		9	5	95	•	•	3	•	•	650	122.4	92.6	69.8	453
Canon EOS 700D	£750	4.5★	Likeable entry-level DSLR, but sensor is now looking dated	APS-C	18	Canon EF	12,800	1080	•	9	5	95		•	3	•		440	133	100	79	580
Canon EOS 750D	£599	4★	Entry-level model with 24MP sensor and articulated touchscreen	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95		•	3	•	•	440	131.9	100.7	77.8	555
Canon EOS 760D	£649	5★	Higher-end version of EOS 750D with improved control layout	APS-C	24.2	Canon EF	25,600	1080	•	19	5	95	•	•	3	•	•	440	131.9	101	77.8	565
Canon EOS 800D	£780	4.5★	Updates EOS 750D with sophisticated 45-point autofocus	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	99	76.2	532
Canon EOS 77D	£830	4.5★	Same core spec as EOS 800D but in higher-end body design	APS-C	24.2	Canon EF	25,600	1080	•	45	6	95	•	•	3	•	•	600	131	100	76.2	540
Canon EOS 80D	£999	5★	Extremely capable mid-range DSLR for enthusiast photographers	APS-C	24.2	Canon EF	25,600	1080	•	45	7	100	•	•	3	•	•	960	139	105.2	78.5	730
Canon EOS 7D Mk II	£1599	4.5★	High-speed APS-C DSLR includes sophisticated AF system	APS-C	20.2	Canon EF	51,200	1080	•	65	10	100		•	3			670	148.6	112.4	78.2	910
Canon EOS 6D	£1700	4.5★	Canon's most affordable full-frame DSLR includes Wi-Fi and GPS	FF	20.2	Canon EF	102,400	1080	•	11	4.5	97	•		3			980	145	111	71	755
Canon EOS 6D Mk II	£1999	4.5★	Includes 26.2MP full-frame sensor and fully articulated screen	FF	26.2	Canon EF	102,400	1080	•	45	6.5	98	•		3	•	•	1,200	144	110.5	74.8	765
Canon EOS 5D Mk III	£2999	5★	Great all-round DSLR for serious enthusiasts and professionals	FF	22.3	Canon EF	102,400	1080	•	61	6	100			3.2			950	152	116	76	950
Canon EOS 5DS	£2999		High-resolution model with 50MP sensor	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			700	152	116.4	76.4	845
Canon EOS 5DS R	£3199	5★	Same as the 5DS, but low-pass filter removed for maximum resolution	FF	50.6	Canon EF	12,800	1080	•	61	5	100			3.2			390	152	116.4	76.4	845
Canon EOS 5D Mk IV	£3599	4.5★	Hugely accomplished workhorse model, but pricey	FF	30.4	Canon EF	102,400	3840	•	61	7 7	100	•		3.2		•	900	151	116	76	890
Canon EOS-1D X Mk II	£5199		Professional high-speed sports and action model	FF	20.2	Canon EF	409,600	3840	•	61	14	100			3.2	•	•	1,210	158	167.6	82.6	1340
Nikon D3400	£399	4★	Adds Bluetooth to D3300 for connecting to smartphone	DX	24.2	Nikon F	25,600	1080	•	11	5	95		•	3	•		1,200	124	98	75.5	445
Nikon D5300	£830	4.5★	Ageing mid-range DSLR is now available at bargain prices	DX	24.2	Nikon F	25,600	1080	•	23	5	95	•	•	3.2	•		700	125	98	76	530
Nikon D5600	£800	4.5★	Excellent image quality and handling, plus Bluetooth connectivity	DX	24.1	Nikon F	25,600	1080	•	39	5	95	•	•	3.2	•	•	970	124	97	78	465
Nikon D7200	£939	4★	Updates the D7100 with some useful extras such as Wi-Fi	DX	24.2	Nikon F	25,600	1080	•	51	6	100	•	•	3.2			1,100	135.5	106.5	76	765
Nikon D7500	£1299	4.5★	Places the excellent sensor from the D500 into a smaller body	DX	20.9	Nikon F	1,640,000	3840	•	51	8	100	•	•	3.2	•	•	950	135.5	104	72.5	720
Nikon D500	£1729	5★	Probably the best DX-format DSLR ever, with remarkable autofocus	DX	20.9	Nikon F	1,640,000	3840	•	153	10	100	•		3.2	•	•	1,240	147	115	81	860
Nikon D610	£1800	5★	Nikon's cheapest full-frame model with a solid feature set	FX	24.3	Nikon F	25,600	1080	•	39	6	100		•	3.2	•		900	141	113	82	850
Nikon D750	£1800	5★	Great all-round enthusiast full-frame model with tilting screen	FX	24.3	Nikon F	51,200	1080	•	51	6.5	100	•	•	3.2	•		1,230	140.5	113	78	840
Nikon DF	£2600	4★	Retro-styled full-frame model with excellent sensor	FX	16.2	Nikon F	204,800	-		39	5.5	100			3.2			1,400	143.5	110	66.5	765
Nikon D810	£2699	5★	High-resolution full-frame DSLR offers superb image quality	FX	36.3	Nikon F	51,200	1080		51	12	100		•	3.2			1,200	146	123	82	980
Nikon D850	£3499	5★	High speed and superb image quality make this the best DSLR yet	FX	45.7	Nikon F	102,400	3840	•	153	7	100	•		3.2	•	•	1,840	146	124	78.5	1005
Nikon D5	£5199		Nikon's top-end sports and action model for professionals	FX	20.8	Nikon F	3,280,000	3840	•	153	14	100			3.2	•	•	3,780	160	158.5	92	1405
Pentax K-S2	£649	4.5★	Includes a fully articulated screen and in-body stabilisation	APS-C	20.2	Pentax K	51,200	1080	•	11	5.4	100	•	•	3	•		410	122.5	91	72.5	678
Pentax K-70	£600	4.5★	Solid performer that updates the K-S2 with a 24MP sensor	APS-C	24.2	Pentax K	102,400	1080		11	6	100	•	•	3	•		410	125.5	93	74	688
Pentax K-3 II	£769	4.5★	Well-featured enthusiast model with in-body stabilisation and GPS	APS-C	24.3	Pentax K	51,200	1080	•	27	8.3	100			3.2			720	131.5	102.5	77.5	785
Pentax KP	£1099	4★	Compact but well-specified DSLR with interchangeable hand-grips	APS-C	24.3	Pentax K	819,200	1080	•	27	7	100	•	•	3	•		390	131.5	101	76	703
Pentax K-1	£1599	5★	The first Pentax full-frame DSLR is excellent value for money	FF	36	Pentax K	204,800	1080	•	33	4.4	100	•		3.2	•		760	136.5	110	85.5	1010
Pentax K-1 II	£1799	4.5★	Updated K-1 with higher maximum ISO and handheld pixel-shift mode	FF	36	Pentax K	819,200	1080	•	33	4.4	100	•		3.2	•		670	136.5	110	85.5	1010
Sigma SD Quattro	£850	3★	SD-mount mirrorless camera with unique Foveon X3 sensor	APS-C	19.6	Sigma SD	6400	-		9	3.6	100			3			TBC	147	95.1	90.8	703
Sigma SD Quattro H	£1499		Physically identical body to SD Quattro, but with larger APS-H sensor	APS-H	25.7	Sigma SD	6400	-		9	3.8	100			3			TBC	147	95.1	90.8	708
Sony Alpha 68	£479	3★	Excellent AF and sensor, but low-resolution LCD screen and no Wi-Fi	APS-C	24	Sony A	25,600	1080	•	79	8	100		•	2.7	•		580	142.6	104.2	82.8	675
Sony Alpha 77 II	£1000	4.5★	Impressive autofocus and fast shooting, plus good handling	APS-C	24.3	Sony A	25,600	1080	•	79	12	100	•	•	3	•		480	142.6	104	81	647
Sony Alpha 99 II	£2999	4.5★	Places the superb sensor from the Alpha 7R II in a DSLR-styled body	FF	42.4	Sony A	102,400	3840	•	79	12	100	•	•	3	•	•	100	142.6	104.2	76.1	849

ALL PRICES ARE RRPS, STREET PRICES MAY VARY

We've tried our hardest to ensure that the information in this guide is as complete and accurate as possible. However, some errors will inevitably have crept in along the way: if you spot one, please let us know by emailing ap@ti-media.com. We don't have space to list every single product on the market, so we don't include the most expensive speciality optics such as long telephoto primes. Before making a major purchase we advise you to double-check prices, along with any crucial specifications or requirements, with either a reputable retailer or the manufacturer's website.

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Mirrorless cameras

NAME & MODEL	RRP	SCORE	SUMMARY	SENSOR SIZE	RESOLUTION (MP)	LENS MOUNT	MAX ISO	VIDEO	MIC INPUT	AF POINTS	BURST MODE (FPS)	VIEWFINDER	BUILT-IN WI-FI	FLASH	SCREEN SIZE (IN)	ARTICULATED LCD	TOUCHSCREEN	BATTERY LIFE (SHOTS)	WIDTH (MM)	HEIGHT (MM)	DEPTH (MM)	WEIGHT (G)
										SHOOTING					SCREEN				DIMENSIONS			
Canon EOS M10	£399		Compact, extremely simple CSC designed for beginners	APS-C	18	Canon M	25,600	1080		49	4.6		•	•	3	•	•	255	108	66.6	35	301
Canon EOS M100	£449	3★	Lightweight model for beginners, but overly simplistic	APS-C	24.2	Canon M	25,600	1080		49	6.1		•	•	3	•	•	295	108.2	67.1	35.1	302
Canon EOS M50	£649	4.5★	Very likeable and well-specified entry-level model with viewfinder	APS-C	24.2	Canon M	51,200	3840	•	143	10	•	•	•	3	•	•	235	116.3	88.1	58.7	387
Canon EOS M3	£599	4★	Mid-range model with enthusiast controls but no viewfinder	APS-C	24.3	Canon M	25,600	1080	•	49	4.2		•	•	3	•	•	250	110.9	68	44.4	366
Canon EOS M6	£730	3.5★	Update to EOS M3 with faster autofocus and improved controls	APS-C	24.2	Canon M	25,600	1080	•	49	9		•	•	3	•	•	295	112	68	44.5	390
Canon EOS M5	£1049	4★	DLSR-style mirrorless camera combines speed and good handling	APS-C	24.2	Canon M	25,600	1080	•	49	9	•	•	•	3.2	•	•	295	115.6	89.2	60.6	427
Fujifilm X-A10	£500	4★	Simple entry-level CSC with tilting screen for selfies	APS-C	16.3	Fuji X	25,600	1080		49	6		•	•	3	•		350	119.6	67.4	40.4	331
Fujifilm X-A3	£599		Fuji's budget range of viewfinderless CSCs gains 24.2MP sensor	APS-C	24.2	Fuji X	25,600	1080		77	10		•	•	3	•	•	410	116.9	66.9	40.4	339
Fujifilm X-A5	£549	3.5★	Speedier budget model with new processor and phase detection AF	APS-C	24.2	Fuji X	51,200	3840		91	6		•	•	3	•	•	450	116.9	67.7	40.4	361
Fujifilm X-E2S	£549	4★	Rangefinder-style design with viewfinder and analogue controls	APS-C	16.3	Fuji X	51,200	1080	•	49	7	•	•	•	3			350	129	74.9	37.2	350
Fujifilm X-E3	£849	4.5★	Excellent image quality in compact body that handles well	APS-C	24.3	Fuji X	51,200	3840	•	325	5	•	•		3		•	350	121.3	73.9	42.7	337
Fujifilm X-H1	£1699	4.5★	Pro flagship with robust build and 5-axis in-body stabilisation	APS-C	24.3	Fuji X	51,200	4096	•	325	14	•	•		3	•	•	310	139.8	97.3	85.5	673
Fujifilm X-T100	£619	4★	Attractively-designed entry-level model gives excellent image quality	APS-C	24.2	Fuji X	51,200	3840		91	8	•	•	•	3	•	•	430	121	83	47.4	448
Fujifilm X-T20	£799	5★	Small SLR-style model with strong feature set including touchscreen	APS-C	24.3	Fuji X	51,200	3840	•	325	8	•	•	•	3	•	•	350	118.4	82.8	41.4	383
Fujifilm X-T1	£1100	5★	Retro design based around analogue control dials and large EVF	APS-C	16.3	Fuji X	51,200	1080	•	49	8	•	•		3	•		350	129	89.8	46.7	440
Fujifilm X-Pro2	£1349	5★	High-end model with unique optical/electronic hybrid viewfinder	APS-C	24.3	Fuji X	51,200	1080	•	77	8	•	•		3			250	140.5	82.8	45.9	495
Fujifilm X-T2	£1450	5★	Superb image quality and handling make it the best APS-C CSC to date	APS-C	24.3	Fuji X	51,200	1080	•	325	14	•	•		3	•		340	132.5	91.8	49.2	507
Leica CL	£2250	4.5★	Gorgeous APS-C mirrorless model with viewfinder and touchscreen	APS-C	24.2	Leica L	50,000	3840		49	10	•	•		3		•	220	131	78	45	403
Leica TL	£1350		Stylish aluminium body and touchscreen-led control	APS-C	16	Leica L	12,500	1080		195	5		•	•	3.7		•	400	134	69	33	384
Leica TL2	£1700	4★	Update to the TL with 24MP sensor and much faster operation	APS-C	24	Leica L	50,000	3840		49	20		•		3.7		•	250	134	69	33	399
Leica SL	£5500	4★	Leica's full-frame CSC has an astonishing viewfinder	FF	24	Leica L	50,000	4096		49	11	•	•		3		•	400	147	104	39	847
Olympus PEN E-PL8	£399		Retro external design hides serious specifications	4/3	16.1	Mic4/3	25,600	1080		81	8.5		•	•	3	•	•	350	117.1	68.3	38.4	374
Olympus PEN E-PL9	£650	4★	Entry-level CSC with built-in flash and 4K video but no viewfinder option	4/3	16.1	Mic4/3	25,600	3840		121	8.6		•	•	3	•	•	350	117.1	68	39	380
Olympus OM-D E-M10 II	£549	4.5★	Mid-range model has a strong feature set and performs very well	4/3	16.1	Mic4/3	25,600	1080		81	8.5	•	•	•	3	•	•	320	119.5	83.1	46.7	342
Olympus OM-D E-M10 III	£699	4.5★	Excellent mid-range CSC with simplified, easy-to-use interface	4/3	16.1	Mic4/3	25,600	3840		121	8.6	•	•	•	3	•	•	330	121.5	83.6	49.5	410
Olympus OM-D E-M5 II	£900	5★	Combines great handling and image quality with stylish looks	4/3	16	Mic4/3	25,600	1080	•	81	10	•	•		3	•		750	123.7	85	44.5	469
Olympus PEN-F	£1000	5★	Lovely retro rangefinder-styled CSC with built-in viewfinder	4/3	20.3	Mic4/3	25,600	1080		81	10	•	•	•	3	•	•	330	124.8	72.1	37.3	427
Olympus OM-D E-M1 II	£1850	5★	Superb AF system, super-fast shooting and remarkable in-body IS	4/3	20.4	Mic4/3	25,600	3840	•	121	18	•	•		3	•	•	440	134.1	90.9	68.9	574
Panasonic Lumix G7	£679	4★	4K video capture in a relatively inexpensive SLR-style CSC	4/3	16	Mic4/3	25,600	3840	•	49	8	•	•	•	3	•	•	360	124.9	86.2	77.4	410
Panasonic Lumix G9	£1499	4.5★	High-speed, rugged photo-centric flagship CSC with in-body IS	4/3	20.3	Mic4/3	25,600	3840	•	225	9	•	•		3	•	•	890	136.9	97.3	91.6	658
Panasonic Lumix G80	£699	4.5★	DSLR-style model for enthusiasts with in-body IS and 4K video	4/3	16	Mic4/3	25,600	3840	•	49	9	•	•	•	3	•	•	330	128.4	89	74.3	505
Panasonic Lumix GX800	£500	4★	Tiny easy-to-use pocket CSC with tilting screen and 4K video	4/3	16	Mic4/3	25,600	3840		49	5.8		•	•	3	•	•	210	106.5	64.6	33.3	269
Panasonic Lumix GX80	£599	4.5★	Well-judged compact model with IS, tilting screen and viewfinder	4/3	16	Mic4/3	25,600	4096		49	8	•	•	•	3	•	•	290	122	70.6	43.9	426
Panasonic Lumix GX8	£1000	5★	In-body stabilisation and tilting viewfinder in a large rugged body	4/3	20.3	Mic4/3	25,600	3840	•	49	8	•	•		3	•	•	330	133.2	78	63.1	487
Panasonic Lumix GX9	£699	4★	Compact body with tilting screen and viewfinder, and 5-axis stabilisation	4/3	20.3	Mic4/3	25,600	3840		49	9	•	•	•	3	•	•	900	124	72.1	46.8	450
Panasonic Lumix GH5	£1299	4.5★	Video-focused high-end CSC with in-body stabilisation and 4K recording	4/3	20.2	Mic4/3	25,600	4096	•	225	12	•	•		3.2	•	•	410	138.5	98.1	87.4	725
Panasonic Lumix GH5S	£2199		Professional video version of GH5 with 10.2MP multi-aspect sensor	4/3	10.2	Mic4/3	204,800	4096	•	225	11	•	•		3.2	•	•	410	138.5	98.1	87.4	660
Sony Alpha 5000	£420	4★	Simple, compact model aims to compete with entry-level DSLRs	APS-C	20.1	Sony E	16,000	1080	•	25	3.5		•	•	3	•		420	110	63	36	296
Sony Alpha 5100	£549	4★	One of the very best entry-level cameras for video and image quality	APS-C	24	Sony E	25,600	1080		179	6		•	•	3	•	•	400	110	63	36	283
Sony Alpha 6000	£670	4.5★	Sophisticated AF and an impressive APS-C sensor	APS-C	24	Sony E	25,600	1080		179	11	•	•	•	3	•		310	120	67	45	344
Sony Alpha 6300	£1000	4.5★	Premium CSC that boasts fast AF tracking and 4K video	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•		350	120	66.9	48.8	404
Sony Alpha 6500	£1500	5★	Technically hugely accomplished CSC with in-body image stabilisation	APS-C	24.2	Sony E	51,200	3840	•	425	11	•	•	•	3	•	•	350	120	66.9	53.3	453
Sony Alpha 7	£1300	4.5★	One of the lightest, smallest full-frame cameras	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		340	127	94	48	474
Sony Alpha 7 II	£1498	5★	The full-frame Alpha 7 II includes in-body image stabilisation	FF	24.3	Sony E	25,600	1080	•	117	5	•	•		3	•		350	126.9	95.7	59.7	556
Sony Alpha 7 III	£1999	5★	Remarkable all-rounder with 10fps shooting and 4K video recording	FF	24.2	Sony E	204,800	3840	•	693	10	•	•		3	•	•	610	126.9	95.6	73.7	650
Sony Alpha 7R	£1700	4.5★	Same body design as the Alpha 7 but higher resolution sensor	FF	36.4	Sony E	25,600	1080	•	25	4	•	•		3	•		340	127	94	48	465
Sony Alpha 7R II	£2599	5★	A big step up from the A7R; one of the best full-frame cameras available	FF	42.4	Sony E	102,400	3840	•	399	5	•	•		3	•		290	126.9	95.7	60.3	625
Sony Alpha 7R III	£3200	5★	Same sensor as A7R II, but faster and with improved body design	FF	42.4	Sony E	102,400	3840	•	399	10	•	•		3	•	•	650	126.9	95.6	73.7	657
Sony Alpha 7S	£2259	4★	Remarkable low-light and video capabilities	FF	12.2	Sony E	409,600	1080	•	25	5	•	•		3	•		380	126.9	94.4	48.2	489
Sony Alpha 7S II	£2500	5★	A specialist camera for low-light shooting and 4K video	FF	12.2	Sony E	409,600	3840	•	169	5	•	•		3	•		310	126.9	95.7	60.3	627
Sony Alpha 9	£4500	5★	Super-fast CSC with 20fps shooting and stunning overall performance	FF	24.2	Sony E	204,800	3840	•	693	20	•	•		3	•	•	650	126.9	95.6	63	673

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РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

Lenses

Interchangeable lenses come in a huge array of types for shooting different kinds of subjects

IN GENERAL, the easiest way to expand the kinds of pictures you can take is by buying different types of lenses. For example, telephoto lenses let you zoom in on distant subjects, while macro lenses enable close-ups of small objects. Large-aperture lenses allow you to isolate subjects against blurred backgrounds, or shoot in low light without having to raise the ISO too high. Meanwhile, all-in-one superzooms cover a wide range of subjects, but usually with rather lower optical quality.



Lens mounts
Each manufacturer has its own lens mount and most aren't compatible with one another. For example, a Canon DSLR can't use Nikon lenses, although you can use independent brands if you get them with the right mount.

Built-in focus motor
Most lenses now incorporate an internal motor to drive the autofocus, although some are still driven from the camera body. DSLR lenses often use ultrasonic-type motors for fast focusing, while those for mirrorless cameras tend to employ video-friendly stepper motors.

Filter thread
A thread at the front of the camera will have a diameter, in mm, which will allow you to attach a variety of filters or adapters to the lens.

Maximum aperture
Wider apertures mean you can use faster, motion-stopping shutter speeds.

LENS SUFFIX GUIDE USED BY MANUFACTURERS

AF	Nikon AF lenses driven from camera	**DC**	Nikon defocus-control portrait lenses	**ED**	Extra-low Dispersion elements	**LD**	Low-Dispersion glass	**SP**	Tamron's Super Performance range
AF-S	Nikon lenses with Silent Wave Motor	**DC**	Sigma's lenses for APS-C digital	**EF**	Canon's DSLR lenses for full frame	**LM**	Fujifilm Linear Motor	**SSM**	Sony Supersonic Motor lenses
AF-P	Nikon lenses with stepper motors	**DG**	Sigma's designation for full-frame lenses	**EF-S**	Canon lenses for APS-C sized sensors	**MP-E**	Canon's high-magnification macro lens	**STF**	Sony and Laowa Smooth Trans Focus
AL	Pentax lenses with aspheric elements	**Di**	Tamron lenses for full-frame sensors	**EF-M**	Canon's lenses for its mirrorless M range	**OIS**	Optical Image Stabilisation	**STM**	Canon lenses with stepper motor
APD	Fujifilm lenses with apodisation elements	**Di-II**	Tamron lenses designed for APS-C DSLRs	**EX**	Sigma's 'Excellent' range	**OS**	Sigma's Optically Stabilised lenses	**TS-E**	Canon Tilt-and-Shift lens
APO	Sigma Apochromatic lenses	**Di-III**	Tamron lenses for mirrorless cameras	**FA**	Pentax full-frame lenses	**PC-E**	Nikon tilt-and-shift lenses	**UMC**	Ultra Multi Coated
ASPH	Aspherical elements	**DN**	Sigma's lenses for mirrorless cameras	**FE**	Sony lenses for full-frame mirrorless	**PF**	Nikon Phase Fresnel optics	**USM**	Canon lenses with an Ultrasonic Motor
AT-X	Tokina's Advanced Technology Extra Pro	**DO**	Canon diffractive optical element lenses	**G**	Nikon lenses without an aperture ring	**PRO**	Tokina and Olympus Professional lenses	**USD**	Tamron Ultrasonic Drive motor
AW	Pentax all-weather lenses	**DT**	Sony lenses for APS-C-sized sensors	**HSM**	Sigma's Hypersonic Motor	**PZD**	Tamron Piezo Drive focus motor	**VC**	Tamron's Vibration Compensation
CS	Samyang lenses for APS-C cropped sensors	**DX**	Nikon's lenses for DX-format digital	**IF**	Internal Focusing	**SAM**	Sony Smooth Autofocus Motor	**VR**	Nikon's Vibration Reduction feature
D	Nikon lenses that communicate distance info	**E**	Nikon lenses with electronic apertures	**IS**	Canon's Image-Stabilised lenses	**SDM**	Pentax's Sonic Direct Drive Motor	**XR**	Tamron Extra Refractive Index glass
DA	Pentax lenses optimised for APS-C-sized sensors	**E**	Sony lenses for APS-C mirrorless	**L**	Canon's 'Luxury' range of lenses	**SMC**	Pentax Super Multi Coating	**WR**	Weather Resistant

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	MOUNT: SONY ALPHA FULL FRAME	MOUNT: CANON FULL FRAME	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
CANON DSLR														
EF 8-15mm f/4 L USM	£1499		Impressive-looking fisheye zoom lens from Canon		•				•	15	n/a	78.5	83	540g
EF-S 10-18mm f/4.5-5.6 IS STM	£299	4★	A superb ultra-wideangle that's a must-have for anyone shooting landscapes and cityscapes	•	•					22	67	74.6	72	240g
EF-S 10-22mm f/3.5-4.5 USM	£990	4★	A good performer, with solid MTF curves and minimal chromatic aberration		•					24	77	83.5	89.8	385g
EF 11-24mm f/4 L USM	£2799	5★	Long-awaited by Canon full-frame users, this is the world's widest-angle rectilinear zoom lens		•				•	28	n/a	108	132	1180g
EF 14mm f/2.8 L II USM	£2810	4.5★	Impressive resolution at f/8 but less so wide open		•				•	20	n/a	80	94	645g
EF-S 15-85mm f/3.5-5.6 IS USM	£900	4★	Four-stop image stabilisation and Super Spectra coatings, together with a useful range	•	•					35	72	81.6	87.5	575g
EF 16-35mm f/2.8 L II USM	£1790	4.5★	A good performer with strong results at f/8 in particular		•				•	28	82	88.5	111.6	635g
EF 16-35mm f/2.8 L III USM	£2150		Revamped wideangle zoom includes new optics in a weather-sealed lens barrel		•				•	28	82	89.5	127.5	790g
EF 16-35mm f/4 L IS USM	£1199	4★	Versatile and with a useful IS system, this is a very good ultra-wideangle zoom for full-frame cameras	•	•				•	28	77	82.6	112.8	615g
TS-E 17mm f/4 L	£2920		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	25	77	88.9	106.9	820g
EF 17-40mm f/4 L USM	£940	4★	Designed to match the needs of demanding professionals – and does so with ease		•				•	28	77	83.5	96.8	500g
EF-S 17-55mm f/2.8 IS USM	£795	4★	Very capable lens with three-stop image stabilisation, Super Spectra coating and a circular aperture	•	•					35	77	83.5	110.6	645g
EF-S 18-55mm f/3.5-5.6 IS STM	£195		Versatile, affordable standard zoom featuring four-stop image stabilisation	•	•					25	58	69	75.2	205g
EF-S 18-55mm f/4-5.6 IS STM	£220		Latest standard zoom for Canon's APS-C EOS DSLRs, with compact design and updated optics	•	•					25	58	66.5	61.8	215g
EF-S 18-135mm f/3.5-5.6 IS STM	£478		Uses stepper motor for silent and fast autofocus that's also well suited to video work	•	•					39	67	76.6	96	480g
EF-S 18-135mm f/3.5-5.6 IS USM	£500		Versatile zoom with new Nano USM focus technology and optional power zoom adapter	•	•					39	67	77.4	96	515g
EF-S 18-200mm f/3.5-5.6 IS	£740	4★	Automatic panning detection (for image stabilisation) and a useful 11x zoom range	•	•					45	72	78.6	102	595g
EF 20mm f/2.8 USM	£610		Wideangle lens with a floating rear-focusing system and a USM motor		•				•	25	72	77.5	70.6	405g
EF 24mm f/1.4 L II USM	£2010		Subwavelength structure coating, together with UD and aspherical elements		•				•	25	77	83.5	86.9	650g
EF 24mm f/2.8 IS USM	£750	4★	Small wideangle optic with image stabilisation	•	•				•	20	58	68.4	55.7	280g
EF-S 24mm f/2.8 STM	£165	4★	Bargain price, tiny carry-everywhere size and a highly competent imaging performance		•					16	52	68.2	22.8	125g
TS-E 24mm f/3.5 L II	£2550		Tilt-and-shift optic with independent tilt-and-shift rotation and redesigned coatings		•				•	21	82	88.5	106.9	780g
EF 24-70mm f/2.8 L II USM	£2300	5★	Professional-quality standard zoom lens with a fast aperture		•				•	38	82	88.5	113	805g

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
EF 24-70mm f/4 L IS USM	£1499		L-series zoom said to be compact, portable and aimed at both professionals and amateurs	•		•					•	38	77	83.4	93	600g
EF 24-105mm f/4 L IS II USM	£1129	4★	Reworked workhorse zoom for full-frame cameras uses an all-new optical design	•		•					•	45	77	83.5	118	795g
EF 24-105mm f/3.5-5.6 IS STM	£479	3.5★	A versatile standard zoom lens that's an ideal route into full-frame photography	•		•					•	40	77	83.4	104	525g
EF 28mm f/1.8 USM	£570		USM motor and an aspherical element, together with a wide maximum aperture			•					•	25	58	73.6	55.6	310g
EF 28mm f/2.8 IS USM	£730	3.5★	Lightweight and inexpensive lens, with a single aspherical element	•		•					•	30	52	67.4	42.5	185g
EF 28-300mm f/3.5-5.6 L IS USM	£3290		L-series optic with expansive range, image stabilisation and a circular aperture	•		•					•	70	77	92	184	1670g
EF-S 35mm f/2.8 Macro IS STM	£399		Features an innovative built-in dual-LED light for close-up shooting	•		•						13	49	69.2	55.8	190g
EF 35mm f/2 IS USM	£799		First 35mm prime from Canon to feature an optical stabilisation system	•		•					•	24	67	62.6	77.9	335g
EF 35mm f/1.4 L II USM	£1799	5★	An outstanding addition to the L-series line-up			•					•	28	72	80.4	104.4	760g
EF 40mm f/2.8 STM	£230		A portable and versatile compact pancake lens. A fast maximum aperture enables low-light shooting			•						30	52	68.2	22.8	130g
TS-E 45mm f/2.8	£1200		Tilt-and-shift lens designed for studio product photography			•					•	40	72	81	90.1	645g
EF 50mm f/1.2 L USM	£1910		Very wide maximum aperture and Super Spectra coatings, and a circular aperture			•					•	45	72	85.8	65.5	580g
EF 50mm f/1.4 USM	£450	5★	Brilliant performer, with a highly consistent set of MTF curves. AF motor is a tad noisy, though			•					•	45	58	73.8	50.5	290g
EF 50mm f/1.8 STM	£130	5★	Lightest EF lens in the range, with wide maximum aperture and a Micro Motor			•					•	35	49	69.2	39.3	130g
TS-E 50mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 45mm f/2.8			•					•	27	77	86.9	114.9	945g
EF-S 55-250mm f/4-5.6 IS STM	£265		A compact telephoto lens featuring smooth, quiet STM focusing when shooting movies	•		•						110	58	70	111.2	375g
EF-S 60mm f/2.8 Macro USM	£540	4★	Great build and optical quality, with fast, accurate and near-silent focusing			•						20	52	73	69.8	335g
MP-E 65mm f/2.8 1-5x Macro	£1250		Macro lens designed to achieve a magnification greater than 1x without accessories			•					•	24	58	81	98	710g
EF 70-200mm f/2.8 L USM	£1540		Non-stabilised L-series optic, with rear focusing and four UD elements			•					•	150	77	84.6	193.6	1310g
EF 70-200mm f/2.8 L IS II USM	£1900	5★	A great lens but also a costly one. Peak resolution at 0.4 cycles-per-pixel is simply amazing	•		•					•	120	77	88.8	199	1490g
NEW EF 70-200mm f/2.8 L IS III USM	£2150		Updates Canon's excellent pro workhorse zoom with water-repellent fluorine coatings	•		•					•	120	77	88.8	199	1480g
EF 70-200mm f/4 L USM	£790		A cheaper L-series alternative to the f/2.8 versions available			•					•	120	67	76	172	705g
EF 70-200mm f/4 L IS USM	£1210	5★	A superb option for the serious sports and action photographer	•		•					•	120	67	76	172	760g
NEW EF 70-200mm f/4L IS II USM	£1300		Upgraded premium telephoto zoom promises five stops of image stabilisation	•		•					•	100	72	80	176	780g
EF 70-300mm f/4.5-5.6 IS II USM	£499	4.5★	Mid-range telephoto zoom offers really good optics and fast, silent autofocus	•		•					•	120	67	80	145.5	710g
EF 70-300mm f/4-5.6 L IS USM	£1600	5★	An L-series lens with a highly durable outer shell	•		•					•	120	67	89	143	1050g
EF 70-300mm f/4.5-5.6 DO IS USM	£1700		Three-layer diffractive optical element and image stabilisation	•		•					•	140	58	82.4	99.9	720g
EF 75-300mm f/4-5.6 III	£300		Essentially the same lens as the 75-300mm f/4-5.6 III USM but with no USM			•					•	150	58	71	122	480g
EF 75-300mm f/4-5.6 III USM	£350	2.5★	Good but not outstanding. The inclusion of a metal lens mount is positive, though			•					•	150	58	71	122	480g
EF 85mm f/1.2 L II USM	£2640	4★	A well-crafted lens, with fast and quiet AF with good vignetting and distortion control			•					•	95	72	91.5	84.0	1025g
EF 85mm f/1.4L IS USM	£1570	5★	Sublime, highly desirable portrait lens combines large aperture and optical image stabilisation	•		•					•	85	77	88.6	105.4	950g
EF 85mm f/1.8 USM	£470	5★	Non-rotating front ring thanks to rear-focusing system, as well as USM			•					•	85	58	75	71.5	425g
TS-E 90mm f/2.8	£1670		Said to be the world's first 35mm-format telephoto lens with tilt-and-shift movements			•					•	50	58	73.6	88	565g
TS-E 90mm f/2.8L Macro	£2500		One of a trio of tilt-and-shift macro lenses, this replaces the TS-E 90mm f/2.8			•					•	39	77	86.9	116.5	915g
EF 100mm f/2 USM	£559		A medium telephoto lens with a wide aperture, making it ideal for portraits			•					•	90	58	75	73.5	460g
EF 100mm f/2.8 Macro USM	£650	4★	A solid performer, but weak at f/2.8 (which is potentially good for portraits)			•					•	31	58	79	119	600g
EF 100mm f/2.8 L Macro IS USM	£1060	5★	Stunning MTF figures from this pro-grade macro optic	•		•					•	30	67	77.7	123	625g
EF 100-400mm f/4.5-5.6 L IS II USM	£1999	4.5★	L-series construction and optics, including fluorite and Super UD elements	•		•					•	98	77	94	193	1640g
EF 135mm f/2 L USM	£1360		L-series construction with two UD elements and wide maximum aperture			•					•	90	72	82.5	112	750g
TS-E 135mm f/4L Macro	£2500		One of a trio of tilt-and-shift macro lenses, with 1:2 magnification			•					•	49	82	88.5	139.1	1110g
EF 180mm f/3.5 L Macro USM	£1870		L-series macro lens with inner focusing system and USM technology			•					•	48	72	82.5	186.6	1090g
EF 200mm f/2.8 L II USM	£960		Two UD elements and a rear-focusing system in this L-series optic			•					•	150	72	83.2	136.2	765g
EF 300mm f/4 L IS USM	£1740		Two-stop image stabilisation with separate mode for panning moving subjects	•		•					•	150	77	90	221	1190g
EF 400mm f/5.6 L USM	£1660		Super UD and UD elements, as well as a detachable tripod mount and built-in hood			•					•	350	77	90	256.5	1250g
NIKON DSLR																
8-15mm f/3.5-4.5 E ED Fisheye AF-S	£1299		Fisheye zoom for full-frame DSLRs that gives a circular view at 8mm and full-frame coverage at 15mm					•			•	16	n/a	77.5	83	485g
10-20mm f/4.5-5.6 G VR AF-P DX	£330	3.5★	Inexpensive wide zoom for DX DSLRs has effective image stabilisation but rather average optics	•				•				22	72	77	73	230g
10-24mm f/3.5-4.5 G ED AF-S DX	£834	4★	MTF performance is good from wide open to f/11, only breaking down past f/22					•				24	77	82.5	87	460g
10.5mm f/2.8 G ED DX Fisheye	£678		DX format fisheye lens with Nikon's Close-Range Correction system and ED glass					•				14	n/a	63	62.5	300g
12-24mm f/4 G ED AF-S DX	£1044	4★	This venerable optic may be a little weak at f/4, but otherwise it's a good performer					•				30	77	82.5	90	485g
14mm f/2.8 D ED AF	£1554	5★	A really nice lens that handles well and offers excellent image quality					•			•	20	n/a	87	86.5	670g
14-24mm f/2.8 G ED AF-S	£1670	5★	A remarkable piece of kit, producing sharp images with little chromatic aberration					•			•	28	n/a	98	131.5	970g
16mm f/2.8 D AF Fisheye	£762		Full-frame fisheye lens with Close-Range Correction system and 25cm focus distance					•			•	25	n/a	63	57	290g
16-35mm f/4 G ED AF-S VR	£1072	5★	A fantastic lens that deserves to be taken seriously, with very little CA throughout	•				•			•	28	77	82.5	125	685g
16-80mm f/2.8-4E ED VR AF-S DX	£869	4★	This new standard zoom for DX-format users is designed as a travel lens for APS-C DSLRs	•				•				35	72	80	85.5	480g
16-85mm f/3.5-5.6 G ED VR AF-S DX	£574	4★	Boasting Nikon's second-generation VR II technology and Super Integrated Coating	•				•				38	67	72	85	485g
17-55mm f/2.8 G ED-IF AF-S DX	£1356	4★	A higher-quality standard zoom for DX-format DSLRs					•				36	77	85.5	110.5	755g
18-35mm f/3.5-4.5 G ED AF-S	£669	5★	Wideangle zoom with instant manual-focus override for full-frame DSLRs					•			•	28	77	83	95	385g
18-55mm f/3.5-5.6 G II AF-S DX	£156	3.5★	Entry-level standard zoom lens					•				28	52	73	79.5	265g
18-55mm f/3.5-5.6 G VR II AF-S DX	£229		Popular 3x zoom lens that is remarkably compact and lightweight, offering great portability	•				•				28	52	66	59.5	195g
18-55mm f/3.5-5.6 G AF-P DX	£149		A compact, lightweight DX-format zoom that's an ideal walk-around lens					•				25	55	64.5	62.5	195g
18-55mm f/3.5-5.6 G VR AF-P DX	£199		A compact, lightweight DX-format zoom lens with Vibration Reduction	•				•				25	55	64.5	62.5	205g
18-105mm f/3.5-5.6 G ED VR AF-S DX	£292	4.5★	Kit lens for Nikon D90 & D7000 with Silent Wave Motor and Vibration Reduction	•				•				n/a	67	76	89	420g
18-140mm f/3.5-5.6 G ED VR AF-S DX	£579		A compact and lightweight DX-format zoom, this lens is a great all-rounder	•				•				45	67	78	97	490g
18-200mm f/3.5-5.6 G IF-ED VR II AF-S VR DX	£762	4.5★	Four-stop VR II system, two ED and three aspherical elements in this DX superzoom lens	•				•				50	72	77	96.5	560g
18-300mm f/3.5-5.6 G ED-IF VR	£850	4★	DX-format zoom lens with wideangle to super-telephoto reach	•				•				45	77	83	120	830g
18-300mm f/3.5-6.3 G ED VR	£849		New DX-format 16.7x zoom with super-telephoto reach – a compact walk-around lens	•				•				48	67	78.5	99	550g

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULLFRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
19mm f/4 E ED PC	£3300		Super-wideangle tilt-and-shift lens for architecture and landscape photography					•			•	25	n/a	89	124	885g
20mm f/1.8 G ED AF-S	£679		A fast FX-format prime lens that's compact and lightweight					•			•	20	77	82.5	80.5	335g
20mm f/2.8 D AF	£584		Compact wideangle lens with Nikon's Close-Range Correction system					•			•	25	62	69	42.5	270g
24mm f/2.8 D AF	£427		Compact wide lens with Close-Range Correction system					•			•	30	52	64.5	46	270g
24mm f/1.4 G ED AF-S	£1990	5★	Nothing short of stunning. Aside from its high price, there is very little to dislike about this optic					•			•	25	77	83	88.5	620g
24mm f/1.8 G ED AF-S	£629		Fast FX-format lens that aims to appeal to landscape, interior, architecture and street photographers					•				23	72	77.5	83	355g
24mm f/3.5 D ED PC-E	£1774		Perspective Control lens with Nano Crystal Coating and electronic control over aperture					•			•	21	77	82.5	108	730g
24-70mm f/2.8 G ED AF-S	£1565	5★	An excellent set of MTF curves that show outstanding consistency, easily justifying the price of this lens					•			•	38	77	83	133	900g
24-70mm f/2.8 E ED VR	£1849	5★	Nikon's latest pro-spec standard zoom looks like its best lens yet	•				•			•	38	82	88	154.5	1070g
24-85mm f/3.5-4.5 G ED VR	£520	5★	FX-format standard zoom with Auto Tripod detection and VR	•				•				38	72	78	82	465g
24-120mm f/4 G ED AF-S VR	£1072	5★	Constant maximum aperture of f/4 and the addition of VR makes this a superb lens	•				•			•	45	77	84	103	710g
28mm f/1.4 E ED AF-S	£2080		Boasts a dust- and drip-resistant build for reliable shooting in challenging weather conditions					•			•	28	77	83	100.5	645g
28mm f/1.8 G ED AF-S	£619	5★	If you crave a wide aperture and prefer a single focal length then this Nikon prime delivers					•			•	25	67	73	80	330g
28mm f/2.8 D AF	£282		Compact wideangle lens with a minimum focusing distance of 25cm					•			•	25	52	65	44.5	205g
28-300mm f/3.5-5.6 G ED AF-S VR	£889	4.5★	Technical testing shows this zoom to be, as Nikon claims, the 'ideal walkabout lens'	•				•			•	50	77	83	114	800g
35mm f/1.8 G AF-S DX	£208	5★	Designed for DX-format DSLRs, a great standard prime lens					•				30	52	70	52.5	200g
35mm f/1.8 G ED AF-S	£479		Fast FX-format prime lens with bright f/1.8 aperture. Versatile and lightweight					•			•	25	58	72	71.5	305g
35mm f/2 D AF	£324	3★	At wide-aperture settings this optic achieves respectable resolution, which decreases with aperture					•			•	25	52	64.5	43.5	205g
35mm f/1.4 G ED AF-S	£1735	5★	A Nano Crystal-coated lens designed for the FX range					•			•	30	67	83	89.5	600g
40mm f/2.8 G AF-S DX Micro	£250	5★	A budget-priced macro lens that delivers the goods on multiple fronts					•				20	52	68.5	64.5	235g
45mm PC-E f/2.8 D ED Micro	£1393		Perspective Control (PC-E) standard lens used in specialised fields such as studio and architecture					•			•	25	77	82.5	112	740g
50mm f/1.4 D AF	£292	5★	Entry-level prime puts in a fine performance while offering backwards compatibility with AI cameras					•			•	45	52	64.5	42.5	230g
50mm f/1.4 G AF-S	£376	5★	Internal focusing and superior AF drive makes this a good alternative to the D-series 50mm f/1.4	•				•			•	45	58	73.5	54	280g
50mm f/1.8 D AF	£135		Compact, lightweight, affordable prime, will stop down to f/22					•			•	45	52	63	39	160g
50mm f/1.8 G AF-S	£200	5★	A cut-price standard lens for FX shooters or a short telephoto on DX-format DSLRs					•			•	45	58	72	52.5	185g
55-200mm f/4-5.6 G VR AF-S DX	£314	3.5★	Designed for DX-format cameras, with Vibration Reduction and SWM technology	•				•				110	52	73	99.5	335g
55-200mm f/4-5.6 G VR II AF-S DX	£251		Offers a versatile focal range and an ultra-compact design, perfect for smaller DX-format DSLRs	•				•				110	52	70.5	83	300g
55-300mm f/4.5-5.6 G VR AF-S DX	£378	3★	Offers a wide telephoto coverage, but better options available	•				•				140	58	76.5	123	530g
58mm f/1.4 G AF-S	£1599	4★	FX-format full-frame premium prime lens with large f/1.4 aperture					•			•	58	72	85	70	385g
60mm f/2.8 D AF Micro	£405	5★	Nikon's most compact Micro lens, with Close Range Correction (CRC) system					•			•	22	62	70	74.5	440g
60mm f/2.8 G ED AF-S Micro	£500		Micro lens with 1:1 repro ratio, as well as a Silent Wave Motor and Super ED glass					•			•	18	62	73	89	425g
70-200mm f/2.8 G ED VR II AF-S	£2085	5★	Very little to fault here, with stunning image quality and consistent results at different focal lengths	•				•			•	140	77	87	209	1540g
70-200mm f/2.8 E FL ED VR AF-S	£2650		Latest update to Nikon's pro workhorse fast telephoto zoom brings electronic aperture control	•				•			•	110	77	88.5	202.5	1430g
70-200mm f/4 G ED VR	£1180	5★	Latest 70-200mm offers third-generation VR and weight savings over its more expensive f/2.8 cousin	•				•			•	1000	67	78	178.5	850g
70-300mm f/4.5-5.6 G ED AF-S VR	£556	4★	Feature-packed optic, with a VR II system, 9-bladed diaphragm, SWM and ED glass	•				•			•	1500	67	80	143.5	745g
70-300mm f/4.5-5.6 E ED VR AF-P	£750		Nikon's first full-frame lens to feature a stepper motor for autofocus	•				•			•	1200	67	80.5	146	680
70-300mm f/4.5-6.3 G AF-P DX	£300		Budget telephoto zoom with stepper motor for AF and space-saving collapsible design					•				110	58	72	125	400g
70-300mm f/4.5-6.3 G VR AF-P DX	£350		Adds extremely useful optical stabilisation to Nikon's budget compact telephoto	•				•				110	58	72	125	415g
80-400mm f/4.5-5.6 G ED VR AF-S	£1899	5★	Successor to the 80-400mm f/4.5-5.6D ED VR, focusing is excellent at tracking fast-moving subjects	•				•			•	175	77	95.5	203	1570g
85mm f/3.5 G ED AF-S DX VR	£522		DX-format Micro lens with a 1:1 reproduction ratio, VR II system and ED glass	•				•				28	52	73	98.5	355g
85mm f/1.4 G AF-S	£1532	5★	Fast mid-tele lens with an internal focusing system and rounded diaphragm					•			•	85	77	86.5	84	595g
85mm f/1.8 G AF-S	£470	5★	Rear-focusing system and distance window in this medium telephoto lens					•			•	80	67	80	73	350g
85mm f/2.8D PC-E Micro	£1299		Perspective Control (PC-E) telephoto, designed to be ideal for portraits and product photography					•			•	39	77	83.5	107	635g
105mm f/1.4 E ED AF-S	£2049		A 105mm FX-format prime lens with bright f/1.4 aperture, ideal for portraiture					•			•	100	82	94.5	106	985g
105mm f/2.8 G AF-S VR II Micro	£782	4.5★	A very sharp lens, with swift and quiet focusing and consistent MFT results	•				•			•	31	62	83	116	720g
105mm f/2 D AF DC	£980		A portrait lens with defocus control					•			•	90	72	79	111	640g
135mm f/2 D AF DC	£1232		Defocus-Image Control and a rounded diaphragm in this telephoto optic					•			•	110	72	79	120	815g
180mm f/2.8 D ED-IF AF	£782		Useful telephoto length and internal focusing technology, together with ED glass					•			•	150	72	78.5	144	760g
200mm f/4 D ED-IF AF Micro	£1429		1:1 reproduction range in this Micro lens, with a Close-Range Correction system					•			•	50	62	76	104.5	1190g
200-500mm f/5.6 E ED VR AF-S	£1179		A super-telephoto zoom lens compatible with Nikon FX-format DSLR cameras	•				•			•	220	95	108	267.5	2300g
300mm f/4 E PF ED VR AF-S	£1230	5★	Light, compact AF-S full-frame telephoto lens with ED glass elements	•				•			•	140	77	89	147.5	755g
LAOWA DSLR																
12mm f/2.8 Zero D	£899		Ultra-wideangle lens for full-frame DSLRs that exhibits minimal distortion		•	•		•	•		•	18	77	74.8	82.8	609g
25mm f/2.8 Ultra Macro 2.5x - 5x	£399		Unusual lens designed solely for ultra-close-up shooting, with magnification from 2.5x to 5x			•		•	•		•	17.3	n/a	65	82	400g
15mm f/4 1:1 Macro	£449	4★	Wideangle lens, with 1:1 Macro available in Canon, Nikon, Pentax, Sony E and Sony A		•	•		•	•		•	12	77	83.8	64.7	410g
60mm f/2.8 2X Ultra Macro	£319	3.5★	With 2:1 Macro, an all-in-one option for normal portrait photography as well as ultra-macro		•	•		•	•		•	18.5	62	95	70	503g
100mm f/2.8 2:1 Ultra Macro APO	TBC		Full-frame macro lens with twice-life-size magnification and apochromatic design			•		•	•		•	24.7	67	125	72	638g
105mm f/2 (T3.2) STF	£649	4★	Designed for full-frame DSLRS, and features an apodization element that renders lovely bokeh		•	•		•	•		•	90	67	98.9	76	745g

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	LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
PENTAX DSLR																	
	DA 10-17mm f/3.5-4.5 smc ED IF	£590		Fisheye zoom lens with Super Protection coating and Quick Shift manual focus						•			14	n/a	71.5	68	320g
	DA 12-24mm f/4 smc ED AL IF	£1050		Two aspherical elements, ELD glass and a constant aperture of f/4 in this wide zoom						•			30	77	83.5	87.5	430g
	DA 15mm f/4 smc ED AL Limited	£820		Limited-edition lens with hybrid aspherical and extra-low-dispersion elements						•			18	49	39.5	63	212g
	FA 15-30mm f/2.8 ED SM WR HD	£1500		Weather-resistant ultra-wideangle zoom with fast maximum aperture and fixed petal-type hood						•		•	28	n/a	98.5	143.5	1040g
	DA* 16-50mm f/2.8 smc ED AL IF SDM	£950	3.5★	A nice balance and robust feel, but poor sharpness at f/2.8 (which significantly improves from f/4 onwards)						•			30	77	98.5	84	600g
	DA 16-85mm f/3.5-5.6 ED DC WR	£600		Weather-resistant, this zoom features a round-shaped diaphragm to produce beautiful bokeh						•			35	72	78	94	488g
	DA 17-70mm f/4 smc AL IF SDM	£630		Featuring Pentax's Supersonic Direct-drive (SDM) focusing system						•			28	67	75	93.5	485g
	DA 18-50mm f/4-5.6 DC WR RE	£230		Super-thin standard zoom that's weather-resistant and features a round-shaped diaphragm						•			30	58	71	41	158g
	DA 18-55mm f/3.5-5.6 smc AL WR	£229		A weather-resistant construction and an aspherical element, as well as SP coating						•			25	52	68.5	67.5	230g
	DA 18-135mm f/3.5-5.6 DA ED DC WR	£600	3.5★	A weather-resistant mid-range zoom lens						•			40	62	73	76	405g
	DA 18-270mm f/3.5-6.3 smc ED SDM	£699		15x superzoom for company's K-mount DSLRs featuring two extra-low-dispersion (ED) elements						•			49	62	76	89	453g
	DA 20-40mm f/2.8-4 ED Limited DC WR	£829		With state-of-the-art HD coating, a completely round-shaped diaphragm, and weather resistant						•			28	55	68.5	71	283g
	DA 21mm f/3.2 smc AL Limited	£600		This limited-edition optic offers a floating element for extra-close focusing						•			20	49	63	25	140g
	FA 24-70mm f/2.8 ED SDM WR	£1149		Full-frame-compatible premium standard zoom – includes a HD coating to minimise flare and ghosting						•		•	38	82	109.5	88.5	787g
	FA 28-105mm f/3.5-5.6 ED DC HD	£549		Standard zoom lens for the K-1 full-frame DSLR that's much more affordable than the 24-70mm f/2.8						•		•	50	62	73	86.5	440g
	FA 31mm f/1.8 smc AL Limited	£1149		Aluminium body; when used on a Pentax DSLR offers a perspective similar to that of the human eye						•		•	30	58	68.5	65	345g
	FA 35mm f/2 smc AL	£550		A compact wideangle lens that weighs a mere 214g						•		•	30	49	64	44.5	214g
	DA 35mm f/2.8 smc Macro	£640	4.5★	Despite slight edge softness, this lens performs excellently and is a pleasure to use						•			14	49	46.5	63	215g
	DA 35mm f/2.4 smc DS AL	£180	5★	A budget-priced prime lens for beginners						•			30	49	63	45	124g
	DA 40mm f/2.8 smc Limited	£450		Pancake lens with SMC coating and Quick Shift focusing system						•			40	49	63	15	90g
	DA 40mm f/2.8 XS	£325		The world's smallest fixed-focal-length lens shares the same optics as the Limited version						•			40	n/a	62.9	9	52g
	FA 43mm f/1.9 smc Limited	£729		Focal length is ideal for portraits as well as everyday use, and features an SMC multi-layer coating						•		•	45	49	64	27	155g
NEW	FA* 50mm f/1.4 SDM AW HD	£1200		Premium fast prime with dustproof, weather-resistant design and electromagnetic aperture						•		•	40	72	80	106	910g
	FA 50mm f/1.4 smc	£399		Compact fast prime with film-era double-Gauss optics and traditional aperture ring						•		•	45	49	63.5	38	220g
	DA 50mm f/1.8 smc DA	£249	4★	Affordable short telephoto lens ideal for portraits						•			45	52	38.5	63	122g
	DFA 50mm f/2.8 smc Macro	£550		Macro lens capable of 1:1 reproduction and with a Quick Shift focus mechanism						•		•	19	49	60	67.5	265g
	DA* 50-135mm f/2.8 smc ED IF SDM	£1200	4★	Constant f/2.8 aperture; well suited to portraiture and mid-range action subjects						•			100	67	76.5	136	765g
	DA 50-200mm f/4-5.6 smc ED WR	£210		Weather-resistant construction, Quick Shift focus system and an SP coating						•			n/a	49	69	79.5	285g
	DA* 55mm f/1.4 smc SDM	£800	4.5★	Despite questions about the particular sample tested, this lens scores highly						•			45	58	70.5	66	375g
	DA 55-300mm f/4.5-6.3 ED PLM WR RE	£400		Compact weather resistant telephoto zoom has video-friendly fast and silent autofocus motor						•			95	58	76.5	89	442g
	DA 55-300mm f/4-5.8 ED WR	£399		Weatherproof HD telephoto lens featuring quick shift focusing system						•			140	58	71	111.5	466g
	DA 60-250mm f/4 smc ED IF SDM	£1450	4.5★	With a constant f/4 aperture and an ultrasonic motor for speedy focusing						•			110	67	167.5	82	1040g
	DA 70mm f/2.4 smc AL Limited	£600		Medium telephoto lens with an aluminium construction and a Super Protect coating						•			70	49	63	26	130g
	D-FA* 70-200mm f/2.8 ED DC AW	£1850		New addition to Pentax's high-performance Star (*) series developed for best image rendition						•		•	120	77	91.5	203	1755g
	FA 77mm f/1.8 smc Limited	£1050		With Pentax's Fixed Rear Element Extension focusing system for 'sharp, crisp images'						•		•	70	49	48	64	270g
	D-FA 100mm f/2.8 Macro WR	£680	5★	Street price makes this something of a bargain for a true macro offering full-frame coverage						•		•	30	49	65	80.5	340g
	FA 150-450mm f/4.5-5.6 ED DC AW	£2000		Super-telephoto lens with weather resistance, designed to produce extra-sharp, high-contrast images						•		•	200	86	241.5	95	2000g
	DA* 200mm f/2.8 smc ED IF SDM	£1000	4.5★	SDM focusing system on the inside, and dirtproof and splashproof on the outside						•			120	77	83	134	825g
	DA* 300mm f/4 smc ED IF SDM	£1300		This tele optic promises ultrasonic focus and high image quality thanks to ED glass						•			140	77	83	184	1070g
SAMYANG DSLR																	
	8mm f/3.5 UMC Fisheye CS II	£274		Wideangle fisheye lens designed for digital reflex cameras with APS-C sensors		•	•	•	•	•			30	n/a	75	77.8	417g
	10mm f/2.8 ED AS NCS CS	£429		Features a nano crystal anti-reflection coating system and embedded lens hood		•	•	•	•	•			24	n/a	86	77	580g
	12mm f/2.8 ED AS NCS Fisheye	£430		Fisheye ultra wideangle prime lens for full-frame DSLRs		•	•	•	•	•		•	20	n/a	77.3	70.2	500g
	14mm f/2.4 XP MF	£899		High-end ultra-wideangle prime with premium optics and large maximum aperture			•					•	28	n/a	95	109.4	791g
	AF 14mm f/2.8 EF	£649	4.5★	Samyang's first AF SLR lens features very decent image quality and weather-sealed construction			•					•	20	n/a	90.5	95.6	485g
	14mm f/2.8 ED UMC	£279		Ultra-wideangle manual-focus lens; bulb-like front element means no filters can be used		•	•	•	•	•		•	28	n/a	94	87	552g
	16mm f/2.0 ED AS UMC CS	£389		Fast wideangle lens for digital reflex cameras fitted with APS-C sensors		•	•	•	•	•			20	n/a	89.4	83	583g
	20mm f/1.8 ED AS UMC	£430		Large-aperture manual focus wideangle lens for full-frame DSLRs		•	•	•	•	•		•	20	77	83	113.2	520g
	24mm f/1.4 AS UMC	£499		Fast ultra-wideangle manual-focus lens comprising 13 elements arranged in 12 groups		•	•	•	•	•		•	25	77	95	116	680g
	24mm f/3.5 ED AS UMS TS	£949	3★	Tilt-and-shift wideangle lens for a fraction of the price of Canon and Nikon's offerings		•	•	•	•	•		•	20	82	86	110.5	680g
	35mm f/1.4 AS UMC	£369	4.5★	While manual focus only, this prime impressed us in real-world use, making it something of a bargain		•	•	•	•	•		•	30	77	83	111	660g
	50mm f/1.2 XP MF	£799		Premium-quality ultra-fast prime with manual focus operation, designed for 50MP sensors			•					•	45	86	93	117.4	1200g
	50mm f/1.4 AS UMC	£299		Manual-focus fast standard prime for full-frame DSLRs		•	•	•	•	•		•	45	77	74.7	81.6	575g
	85mm f/1.2 XP MF	£899		High-end manual focus lens sports an impressively fast maximum aperture			•					•	80	86	93	98.4	1050g
NEW	AF 85mm f/1.4 EF	£599		Autofocus fast short telephoto portrait lens for use on Canon full-frame DSLRs			•					•	90	77	88	72	485g
	85mm f/1.4 IF MC	£239		Short fast telephoto prime, manual focus, aimed at portrait photographers		•	•	•	•	•		•	100	72	78	72.2	513g
	100mm f/2.8 ED UMC Macro	£389		Full-frame compatible, the Samyang 100mm is a true Macro lens offering 1:1 magnifiaction		•	•	•	•	•		•	30	67	72.5	123.1	720g
	135mm f/2 ED UMC	£399		Manual focus portrait prime has fast aperture for subject isolation and background blur		•	•	•	•	•		•	80	77	82	122	830g

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SIGMA DSLR																
4.5mm f/2.8 EX DC HSM	£739		Circular fisheye lens designed for digital, with SLD glass and a gelatin filter holder			•		•		•		13	n/a	76	77.8	470g
8mm f/3.5 EX DG	£799		The world's only 8mm lens equipped with autofocus also boasts SLD glass			•		•		•	•	13	n/a	73.5	68.6	400g
8-16mm f/4.5-5.6 DC HSM	£800	4★	Excellent performance at 8mm, which sadly drops at the 16mm end		•	•		•	•	•		24	72	75	105.7	555g
10mm f/2.8 EX DC	£599		A Hyper Sonic Motor (HSM) and built-in hood feature in this diagonal fisheye lens			•		•		•		13	n/a	75.8	83	475g
10-20mm f/3.5 EX DC HSM	£650	5★	An absolute gem of a lens that deserves a place on every photographer's wish list		•	•		•	•	•		24	82	87.3	88.2	520g
12-24mm f/4 DG HSM | A	£1649	5★	Premium full-frame wideangle zoom designed to have minimal distortion in its wideangle imagery			•		•		•	•	24	n/a	101	132	1150g
12-24mm f/4.5-5.6 II DG HSM	£649		Ultra-wideangle zoom for full-frame SLRs, available in all of the main mounts		•	•		•	•	•	•	28	n/a	87	120.2	670g
14mm f/1.8 DG HSM | A	£1679		World's first f/1.8 ultra-wideangle prime lens for full-frame DSLRs			•		•		•	•	27	n/a	95.4	126	1170g
14-24mm f/2.8 DG HSM | A	£1399	5★	Pro-specification fast ultra-wide prime for full-frame DSLRs includes weathersealed construction			•		•		•	•	26	n/a	96.4	135.1	1150g
15mm f/2.8 EX DG	£629	4★	This fisheye optic puts in a very solid performance – not to be dismissed as a gimmick!		•	•		•	•	•	•	15	n/a	73.5	65	370g
17-50mm f/2.8 EX DC OS HSM	£689		FLD and aspherical elements, a constant f/2.8 aperture and Optical Stabilisation	•	•	•		•	•	•		28	77	83.5	92	565g
17-70mm f/2.8-4 DC Macro OS HSM	£449		Compact redesign of this well-received lens launches the 'Contemporary' range	•	•	•		•	•	•		22	72	79	82	470g
18-35mm f/1.8 DC HSM	£799	5★	Said to be the world's first constant f/1.8 zoom; DoF equivalent of constant f/2.7 on full frame			•		•		•		28	72	78	121	810g
18-200mm f/3.5-6.3 DC OS	£449	4★	Excellent resolution and consistent performance, but control over CA could be a little better	•		•		•		•		45	45	79	100	610g
18-250mm f/3.5-6.3 DC OS HSM	£572	4.5★	A very capable set of MTF curves that only shows minor weakness at wide apertures	•	•	•		•	•	•		45	72	79	101	630g
18-250mm f/3.5-6.3 DC Macro OS HSM	£500		Ultra-compact 13.8x high zoom ratio lens designed exclusively for digital SLR cameras	•	•	•		•	•	•		35	62	73.5	88.6	470g
18-300mm f/3.5-6.3 DC Macro OS HSM	£499		Compact and portable high ratio zoom lens offering enhanced features to make it the ideal all-in-one lens		•	•		•	•	•		39	72	79	101.5	585g
20mm f/1.4 DG HSM | A	£799	5★	An outstanding wideangle fixed-focal-length lens			•		•		•	•	27.6	n/a	90.7	129.8	950g
24mm f/1.4 DG HSM | A	£799	5★	The latest addition to Sigma's 'Art' line of high-quality fast primes			•		•		•	•	25	77	85	90.2	665g
24-35mm f/2 DG HSM | A	£949	5★	The world's first large-aperture full-frame zoom offering a wide aperture of f/2 throughout the zoom range			•		•		•	•	28	82	87.6	122.7	940g
24-70mm f/2.8 DG OS HSM | A	£1399		Latest premium fast standard zoom for full frame includes optical image stabilisation	•		•		•		•	•	37	82	88	107.6	1020g
24-105mm f/4 DG OS HSM | A	£849	4.5★	Serious full-frame alternative to own-brand lenses at a lower price, with no compromises in the build	•	•	•		•		•	•	45	82	89	109	885g
30mm f/1.4 DC HSM | A	£360		Unique fast prime for APS-C DSLRs that gives 45mm equivalent 'normal' angle of view		•	•		•	•	•		30	62	63.3	74.2	435g
35mm f/1.4 DG HSM | A	£799	5★	Superb large-aperture prime; first lens in company's 'Art' series		•	•		•	•	•	•	30	67	77	94	665g
50mm f/1.4 DG HSM | A	£849	5★	This lens has a unique design that pays off in truly excellent image quality		•	•		•		•	•	40	77	85.4	100	815g
50-100mm f/1.8 DC HSM | A	£829	5★	This APS-C-format lens aims to cover the focal lengths of three prime lenses in one			•		•		•		37.4	82	93.5	170.7	1490g
50-500mm f/4.5-6.3 DG OS HSM	£1499	4★	A 10x zoom range, SLD elements and compatibility with 1.4x and 2x teleconverters	•	•	•		•	•	•	•	180	95	104.4	219	1970g
70mm f/2.8 DG Macro | A	TBC		The first macro lens in Sigma's Art lineup features an extending-barrel focus-by-wire design			•		•		•	•	26	49	71	106	515g
70-200mm f/2.8 EX DG OS HSM	£1539		Two FLD glass elements, said to have the same dispersive properties as fluorite	•	•	•		•	•	•	•	140	77	86.4	197	1430g
70-300mm f/4-5.6 APO DG Macro	£235		This tele-zoom lens has a 9-bladed diaphragm and two SLD elements		•	•		•	•	•	•	95	58	76.6	122	550g
70-300mm f/4-5.6 DG Macro	£170	3★	Generally unremarkable MTF curves, and particularly poor at 300mm		•	•		•	•	•	•	95	58	76.6	122	545g
85mm f/1.4 DG HSM | A	£1199	5★	Optically stunning fast short telephoto prime is the ultimate portrait lens for DSLR users			•		•		•	•	85	86	95	126	1130g
100-400mm f/5-6.3 DG OS HSM | C	£799	4.5★	Relatively lightweight telezoom comes with weathersealing and choice of push-pull or twist zoom	•		•		•		•	•	160	67	86.4	182.3	1160g
105mm f/1.4 DG HSM | A	TBC		Sigma's 'bokeh monster' super-fast portrait lens is weathersealed and comes with a tripod foot			•		•		•	•	100	TBC	115.9	131.5	1645g
105mm f/2.8 EX DG OS HSM Macro	£649	4.5★	An optically stabilised macro lens, this super-sharp lens is one of our favourites	•		•		•		•	•	31.2	62	78	126.4	725g
120-300mm f/2.8 DG HSM | S	£3599		First lens in company's 'Sports' series; switch enables adjustment of both focus speed and focus limiter		•	•		•	•	•	•	150	105	124	291	3390g
135mm f/1.8 DG HSM | A	£1399	5★	Super-fast portrait prime designed to provide sufficient resolution for 50MP DSLRs			•		•		•	•	87.5	82	91.4	114.9	1130g
150mm f/2.8 EX DG OS HSM Macro APO	£999		A macro lens offering image stabilisation	•		•		•		•	•	38	72	79.6	150	950g
150-600mm f/5-6.3 DG OS HSM | C	£1199		Budget 'Contemporary' version of Sigma's long-range telephoto zoom is smaller and lighter	•		•		•		•	•	280	95	105	260.1	1930g
150-600mm f/5-6.3 DG OS HSM | S	£1599		This portable, high-performance telephoto zoom from Sigma's Sports line is dust and splashproof	•		•		•		•	•	260	105	121	290.2	2860g
180mm f/2.8 EX DG OS HSM Macro APO	£1499	5★	1:1 macro lens featuring three FLD glass elements and floating inner-focusing system	•	•	•		•		•	•	47	86	95	204	1640g
300mm f/2.8 APO EX DG HSM	£2899		Extra Low Dispersion (ELD) glass, multi-layer coatings and a Hyper Sonic Motor		•	•		•	•	•	•	250	46	119	214.5	2400g
SONY DSLR																
11-18mm f/4.5-5.6 DT	£609	3★	A solid overall performance that simply fails to be outstanding in any way		•							25	77	83	80.5	360g
16mm f/2.8 Fisheye	£709		Fisheye lens with a close focusing distance of 20cm and a 180° angle of view		•						•	20	n/a	75	66.5	400g
16-35mm f/2.8 ZA SSM II T*	£1999	4.5★	High-end Zeiss wideangle zoom lens ideal for full-frame Alpha DSLRs and SLTs		•						•	28	77	83	114	900g
16-50mm f/2.8 SSM	£569	4★	Bright short-range telephoto lens		•							100	72	81	88	577g
16-80mm f/3.5-4.5 ZA T*	£709	4.5★	Carl Zeiss standard zoom lens		•							35	62	72	83	445g
16-105mm f/3.5-5.6 DT	£559	3★	An ambitious lens that is good in parts, although quality drops off at 105mm		•							40	62	72	83	470g
18-135mm f/3.5-5.6 DT SAM	£429		A versatile zoom with Direct Manual Focus	•	•							45	62	76	86	398g
18-250mm f/3.5-6.3 DT	£559	3.5★	Good overall, but performance dips at longer focal lengths		•							45	62	75	86	440g
20mm f/2.8	£559	3.5★	Wideangle prime lens with rear focusing mechanism and focus range limiter		•						•	25	72	78	53.5	285g
24mm f/2 ZA SSM T*	£1119		An impressively bright wideangle Carl Zeiss lens		•						•	19	72	78	76	555g
24-70mm f/2.8 ZA SSM II T*	£1899	5★	Carl Zeiss mid-range zoom lens with superb optics ideal for full-frame Alpha DSLRs		•						•	34	77	83	111	955g
28-75mm f/2.8 SAM	£709		A constant f/2.8 aperture and a Smooth Autofocus Motor (SAM) in this standard zoom		•						•	38	67	77.5	94	565g
30mm f/2.8 DT SAM Macro	£179	4★	Macro lens designed for digital with 1:1 magnification and Smooth Autofocus Motor		•							12	49	70	45	150g
35mm f/1.4 G	£1369		With an equivalent focal length of 52.5mm, a wide aperture and aspherical glass		•						•	30	55	69	76	510g
35mm f/1.8 DT SAM	£179		Budget-price indoor portrait lens		•							23	55	70	52	170g
50mm f/1.8 DT SAM	£159	4.5★	A very useful lens that performs well and carries a rock-bottom price tag		•							34	49	70	45	170g
50mm f/1.4	£369	5★	While this lens performs well overall, performance at f/1.4 could be better		•						•	45	55	65.5	43	220g
50mm f/1.4 ZA SSM	£1300	4★	Carl Zeiss design said to be ideal for quality-critical portraiture and low-light shooting		•						•	45	72	81	71.5	518g
50mm f/2.8 Macro	£529		A macro lens with a floating lens element		•						•	20	55	71.5	60	295g
55-200mm f/4-5.6 DT SAM	£219		Designed for cropped-sensor cameras, with a Smooth Autofocus Motor		•							95	55	71.5	85	305g
55-300mm f/4.5–5.6 DT SAM	£309		Compact, lightweight telephoto zoom offering smooth, silent operation		•							140	62	77	116.5	460g
70-200mm f/2.8 G SSM II	£2799		High-performance G Series telephoto zoom lens		•						•	120	77	87	196.5	1340g
70-300mm f/4.5-5.6 G SSM	£869	3.5★	G-series lens with ED elements, Super Sonic wave Motor and a circular aperture		•						•	120	62	82.5	135.5	760g
70-400mm f/4-5.6 G SSM II	£1799		Redesign of original features a new LSI drive circuit and promises faster autofocus		•						•	150	77	95	196	1500g

ALL PRICES ARE RRPS. STREET PRICES MAY VARY

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS

DSLR Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: SONY ALPHA	MOUNT: CANON	MOUNT: FOUR THIRDS	MOUNT: NIKON	MOUNT: PENTAX	MOUNT: SIGMA	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
85mm f/1.4 ZA Planar T*	£1369		Fixed-focal-length lens aimed at indoor portraiture		•						•	85	72	81.5	72.5	560g
85mm f/2.8 SAM	£219		A light, low-price portraiture lens		•						•	60	55	70	52	175g
100mm f/2.8 Macro	£659		Macro lens with circular aperture, double floating element and wide aperture		•						•	35	55	75	98.5	505g
135mm f/1.8 ZA Sonnar T*	£1429		A bright, Carl Zeiss portrait telephoto lens		•						•	72	77	84	115	1004g
135mm f/2.8 STF	£1119		Telephoto lens fitted with apodisation element to give attractive defocus effects		•						•	87	80	80	99	730g
TAMRON DSLR																
10-24mm f/3.5-4.5 SP AF Di II LD Asph IF	£511	3.5★	Good consistency at 10mm and 18mm, but a steep decline at 24mm		•	•		•	•			24	77	83.2	86.5	406g
10-24mm f/3.5-4.5 Di II VC HLD	£580	4.5★	Wideangle zoom of APS-C with dust and splashproofing and optical stabilisation	•		•		•				24	77	83.6	84.6	440g
15-30mm f/2.8 SP Di VC USD	£950	4★	Excellent value, this is the only wideangle zoom with image stabilisation and an f/2.8 aperture	•	•	•		•			•	28	n/a	98.4	145	1100g
16-300mm f/3.5-6.3 Di II VC PZD Macro	£600	4★	Versatile megazoom, a very good all-in-one solution, as long as you won't need to enlarge to A2 size	•	•	•		•				39	67	99.5	75	540g
17-50mm f/2.8 SP AF XR Di II LD Asph IF	£450	4.5★	Very good optical performance, which peaks at f/5.6-8		•	•		•	•			27	67	74	81.7	434g
17-50mm f/2.8 SP AF XR Di II VC LD Asph IF	£541	4.5★	Very strong performance at longer focal lengths but weaker at the other end	•		•		•				29	72	79.6	94.5	570g
18-200mm f/3.5-6.3 AF Di II VC	£169	4★	Lightweight all-in-one lens for APS-C DSLRs with Vibration Compensation	•	•	•		•				49	62	75	96.6	400g
18-270mm f/3.5-6.3 AF Di II VC LD PZD IF Macro	£663	3★	The next-generation incarnation offers a new form of ultrasonic engine	•	•	•		•				49	62	74.4	88	450g
18-400mm f/3.5-6.3 Di II VC HLD	£650	4★	The longest-ranging telephoto zoom yet made turns in a surprisingly decent performance	•		•		•				45	72	79	123.9	710g
24-70mm f/2.8 SP Di VC USD	£1099	5★	Fast zoom with image stabilisation for both full-frame and APS-C cameras	•	•	•		•			•	38	82	88.2	116.9	825g
24-70mm f/2.8 SP Di VC USD G2	£1249		Upgraded fast zoom with improved image stabilisation and moisture-resistant construction	•		•		•			•	38	82	88.4	111	905g
28-75mm f/2.8 SP AF XR Di LD Asph IF Macro	£460		Standard zoom with constant f/2.8 aperture and minimum focusing distance of 33cm		•	•		•	•		•	33	67	73	92	510g
28-300mm f/3.5-6.3 Di VC PZD	£529		A new, full-frame, high-power zoom incorporating PZD (Piezo Drive)	•	•	•		•			•	49	67	75	99.5	540g
35mm f/1.8 Di VC USD	£580	4.5★	Moderately wide prime combines ultrasonic focusing, image stabilisation and a fast aperture	•	•	•		•			•	20	67	80.4	80.8	480g
45mm f/1.8 Di VC USD	£580	4.5★	A lens that rewrites the standard focal length with a fast aperture coupled with optical stabilisation	•	•	•		•		•	•	29	67	80.4	89.2	940g
60mm f/2 SP AF Di II LD IF Macro	£550	5★	Macro lens designed for APS-C sensor cameras, with 1:1 reproduction ratio		•	•		•				23	55	73	80	400g
70-200mm f/2.8 SP AF Di LD IF Macro	£817	4★	No image stabilisation and no advanced AF system, but at this price it's a steal		•	•		•	•			95	77	89.5	194.3	1150g
70-200mm f/2.8 Di VC USD	£1099		Compact yet full-size telephoto zoom with vibration compensation	•	•	•		•			•	130	77	85.8	188.3	1470g
70-200mm f/2.8 SP Di VC USD G2	£1350	5★	Excellent telephoto zoom with updated autofocus and image stabilisation plus sealed construction	•		•		•			•	95	77	88	193.8	1500g
70-210mm f/4 Di VC USD	£699	4.5★	Lightweight telezoom promises high optical performance, image stabilisation and weathersealing	•		•		•			•	95	67	76	176.5	860g
70-300mm f/4-5.6 SP VC USD	£300	4★	Ultrasonic Silent Drive (USD) technology for focusing and Vibration Compensation	•	•	•		•			•	150	62	81.5	142.7	765g
70-300mm f/4-5.6 AF Di LD Macro	£170	3.5★	Low-dispersion glass and compatible with both full-frame and cropped-sensor DSLRs		•	•		•	•		•	95	62	76.6	116.5	435g
85mm f/1.8 Di VC USD	£749	5★	The first full-frame 85mm f/1.8 lens with image stabilisation, that's also moisture resistant	•	•	•		•			•	80	67	85	91	700g
90mm f/2.8 SP AF Di Macro	£470	4★	A very nice macro lens that is capable of producing some fine images		•	•		•	•		•	29	55	71.5	97	405g
90mm f/2.8 Di Macro 1:1 VC USD	£579		Redesign of the 90mm f/2.8 SP AF Di Macro; comes with vibration compensation	•	•	•		•			•	30	58	115	76.4	550g
100-400mm f/4.5-6.3 Di VC USD	£789	5★	Relatively compact and lightweight telephoto zoom with moisture-resistant construction	•		•		•			•	150	67	199	86.2	1135g
150-600mm f/5-6.3 SP Di VC USD G2	£1340		Updated version of Tamron's popular long telezoom	•	•	•		•			•	220	95	108.4	260.2	2010g
150-600mm f/5-6.3 SP VC USD	£1150	4★	Longest focal length of any affordable enthusiast zoom on the market and produces excellent results	•	•	•		•			•	270	95	105.6	257.8	1951g
180mm f/3.5 SP AF Di LD IF Macro	£896	5★	Two Low Dispersion elements and internal focusing system in this 1:1 macro lens		•	•		•	•		•	47	72	84.8	165.7	920g
TOKINA DSLR																
AT-X 10-17mm f/3.5-4.5 AF DX Fisheye	£550		Fisheye zoom lens with Water Repellent coating and Super Low Dispersion glass			•		•				14	n/a	70	71.1	350g
AT-X 11-16mm f/2.8 PRO DX II	£449		Update to the popular 11-16mm f/2.8 lens, for slightly improved optical performance		•	•		•				30	77	84	89.2	550g
AT-X 11-20mm f/2.8 PRO DX	£499	4★	Compact, ultra-wideangle lens with a fast maximum aperture and decent optical performance			•		•				28	82	89	92	560g
AT-X 12-28mm f/4 PRO DX	£529		Replacement for 12-24mm f/4 wideangle zoom; for Nikon DX DSLRs			•		•				25	77	84	90	600g
AT-X 14-20mm f/2 PRO DX	£849		Wideangle zoom with super-fast, super-bright, constant f/2 aperture for shooting in very low light			•		•				28	82	89	106	725g
AT-X 16-28mm f/2.8 PRO FX	£757	5★	A pro-end wideangle zoom aimed at full-frame cameras			•		•			•	26	n/a	90	133	950g
AT-X 17-35mm f/4 PRO FX	£830	5★	One of the most capable super-wide zooms available, though only available in Canon and Nikon mounts			•		•			•	28	82	89	94	600g
AT-X 24-70mm f/2.8 PRO FX	£679		Three precision-moulded all-glass aspherical lens elements and a fast, constant f/2.8 aperture			•		•			•	38	82	89.6	107.5	1010g
AT-X 70-200mm f/4 PRO FX VCM-S	£691		Features a new Vibration Correction Module and ring-shaped ultrasonic style autofocus motor	•				•			•	100	67	82	167.5	980g
AT-X 100mm f/2.8 AF PRO D Macro	£360	4★	Some weaknesses wide open, but reasonable MTF curves make this a decent optic			•		•			•	30	55	73	95.1	540g
ZEISS DSLR																
15mm f/2.8 Milvus	£2329		This super-wideangle lens has an angle of view of 110° and uses an advanced retrofocus design			•		•			•	25	95	102.3	100.2	947g
18mm f/2.8 Milvus	£1999		Compact super-wideangle lens with premium optics including a floating focus system for close-ups			•		•			•	25	77	90	93	721g
21mm f/2.8 Milvus	£1299		Premium wideangle lens with complex optics designed to be free of distortion			•		•			•	22	82	95.5	95	851g
25mm f/1.4 Milvus	£1999	5★	Optically excellent, large-aperture manual focus wideangle lens with weather-sealed construction			•		•			•	25	82	95.2	123	1225g
25mm f/2 Distagon T*	£1350		A landscape lens with a fast aperture			•		•	•		•	25	67	73	98	600g
25mm f/2.8 Distagon T*	£738		Relatively small and light wideangle prime, available in Nikon mount only					•			•	17	58	64	90	460g
28mm f/2 Distagon T*	£850		For low-light shooting the 28mm lens has plenty of potential			•		•	•		•	24	58	72.4	72	580g
35mm f/1.4 Distagon T*	£1600		Promises to produce some stunning bokeh effects			•		•	•		•	30	72	78	122	850g
35mm f/1.4 Milvus	£1699		Large aperture, premium-quality manual-focus prime with weather-sealed construction			•		•			•	30	72	84.8	124.8	1174g
35mm f/2 Milvus	£829		Compact, moderate wideangle manual focus prime			•		•			•	30	58	77	83	702g
50mm f/1.4 Planar T*	£559		Classic double-Gauss design manual focus standard prime for full-frame SLRs			•		•			•	45	58	71	71	380g
50mm f/1.4 Milvus	£949	5★	An exceptionally good lens offering sharpness, detail, clean edges and a great user experience			•		•			•	45	67	82.5	94	922g
50mm f/2 Milvus Macro	£949		Manual-focus macro lens with half-life-size magnification and stunning optics			•		•			•	24	67	81	75.3	730g
85mm f/1.4 Planar T*	£989		Classic portrait prime designed to give smooth, rounded bokeh effects			•		•			•	100	72	78	88	670g
85mm f/1.4 Milvus	£1379	5★	Fast 85mm manual-focus prime lens that's perfect for portraiture			•		•			•	80	77	90	113	1280g
100mm f/2 Milvus Macro	£1299		A manual-focus macro lens with absolutely superb optics and half-life-size reproduction			•		•			•	88	67	80.5	104	843g
135mm f/2 Milvus	£1899		Telephoto lens with a large aperture and smooth bokeh, ideal for medium-distance portrait photography			•		•			•	80	77	129	132	1123g

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CSC Lenses

LENS	RRP	SCORE	SUMMARY	IMAGE STABILISATION	MOUNT: CANON M	MOUNT: MICRO 4 THIRDS	MOUNT: SONY E	MOUNT: NIKON 1	MOUNT: FUJI X MOUNT	MOUNT: LEICA L	MOUNT: FULL FRAME	MIN FOCUS (CM)	FILTER THREAD (MM)	DIMENSIONS: WIDTH (MM)	DIMENSIONS: LENGTH (MM)	DIMENSIONS: WEIGHT
CANON CSC																
EF-M 11-22mm f/4-5.6 IS STM	£355		Ultra-wideangle lens with a compact, retractable lens design	•	•							15	55	61	58.2	220g
EF-M 15-45mm f/3.5-6.3 IS STM	£249		Collapsible standard zoom for EOS M-series cameras that's less bulky than the 18-55mm	•	•							25	49	60.9	44.5	130g
EF-M 18-55mm f/3.5-5.6 IS STM	£269		Compact and versatile zoom lens	•	•							25	52	61	61	210g
EF-M 18-150mm f/3.5-6.3 IS STM	£399		Wide-ranging 29-240mm equivalent superzoom with surprisingly good image quality	•	•							25	55	60.9	86.5	300g
EF-M 22mm f/2 STM	£220		Small and bright wideangle pancake lens		•							15	43	61	23.7	105g
EF-M 28mm f/3.5 IS STM Macro	£294		Small, retractable lens with built-in LED lights for illuminating close-up subjects	•	•							9.7	43	60.9	45.5	130g
EF-M 55-200mm f/4.5-6.3 IS STM	£330		Telephoto zoom that takes you closer to the action	•	•							100	52	60.9	86.5	260g
FUJIFILM CSC																
NEW XF 8-16mm f/2.8 R LM WR	£1799		Premium ultra-wideangle large-aperture zoom lens with weather-resistant construction						•			25	n/a	88	121.5	805g
XF 10-24mm f/4 R OIS	£849		Wideangle zoom lens, promising minimal ghosting with Fuji's HT-EBC multi-layer coating	•					•			24	72	78	87	410g
XF 14mm f/2.8 R	£729	5★	Wideangle prime with high resolution into the corners, its performance justifies the price tag						•			18	58	65	58.4	235g
XC 15-45mm f/3.5-5.6 OIS PZ	£259		Lightweight retractable power zoom that's set to be the entry-level kit lens for X-system cameras	•					•			13	52	62.6	44.2	135g
XF 16mm f/1.4 R WR	£729	5★	Weather-sealed fast prime for X-system users						•			15	67	73.4	73	375g
XC 16-50 f/3.5-5.6 OIS II	£359		Lightweight lens for mirrorless X-series offers 24-75mm equivalent zoom range	•					•			30	58	62.6	98.3	195g
XF 16-55mm f/2.8 R LM WR	£899	5★	A flagship XF standard zoom lens with a constant f/2.8 aperture and weather-resistance						•			60	77	83.3	106	655g
XF 18mm f/2 R	£430	4★	A compact wideangle lens with a quick aperture						•			18	52	64.5	40.6	116g
XF 18-135mm f/3.5-5.6 R LM OIS WR	£699	4★	Weather-resistant zoom for Fujifilm X mount, designed to be the perfect partner for the Fujifilm X-T1	•					•			45	77	75.7	97.8	490g
XF 18-55mm f/2.8-4 R LM OIS	£599		Short zoom lens with optical image stabilisation	•					•			18	58	65	70.4	310g
XF 23mm f/1.4 R	£649		Premium wideangle prime lens with fast maximum aperture						•			28	62	72	63	300g
XF 23mm f/2 R WR	£419	5★	Compact weather-resistant wideangle prime lens						•			22	43	60	51.9	180g
XF 27mm f/2.8	£270		A high-performance single-focal-length lens						•			60	39	23	61.2	78g
XF 35mm f/1.4 R	£439	4★	Shallow depth of field and bokeh effects are simple to achieve with this lens						•			28	52	65	54.9	187g
XF 35mm f/2 R WR	£299	5★	A powerful and weather-resistant lens that feels great and has the performance to match						•			35	43	60	45.9	170g
XF 50mm f/2 R WR	£449	5★	Lightweight weather-resistant short telephoto prime lens that's ideal for shooting portraits						•			39	46	60	59.4	200g
XF 50-140mm f/2.8 R LM OIS WR	£1249		A telephoto zoom with a constant maximum aperture and weather-resistance	•					•			100	72	82.9	175.9	995g
XC 50-230mm f/4.5-6.7 OIS II	£315		The XC lens range is designed to suit Fuji's mid-range CSCs, and this lens has optical image stabilisation	•					•			110	58	69.5	111	375g
XF 55-200mm f/3.5-4.8 R LM OIS	£599	4★	Telephoto with built-in optical image stabilisation plus aperture control ring	•					•			110	62	118	75	580g
XF 56mm f/1.2 R	£899	4★	This wide-aperture portrait lens for X-series cameras has great sharpness and detail and is great value						•			70	62	73.2	69.7	405g
XF 56mm f/1.2 R APD	£1159	4★	Adds apodisation element of 56mm f/1.2 for even more attractive background blur						•			70	62	73.2	69.7	405g
XF 60mm f/2.4 XF R Macro	£599		A short lens designed for macro work with half-life-size magnification						•			26.7	39	64.1	70.9	215g
XF 80mm f/2.8 R LM OIS WR Macro	£1249	4★	Fujifilm's long-awaited 1:1 macro includes weather resistance and optical image stabilisation	•					•			25	62	80	130	750g
XF 90mm f/2 R LM WR	£699	5★	A classic portrait lens that's sharp, with gorgeous bokeh						•			60	62	75	105	540g
XF 100-400mm f/4.5-5.6 R LM OIS WR	£1399	5★	This superb zoom is both water and dust resistant, and can operate in -10°C temperatures	•					•			175	77	94.8	210.5	1375g
LAOWA CSC																
4mm f/2.8 Fisheye MFT	TBC		Lightweight fisheye lens for Micro Four Thirds offering a circular image with a 210° angle of view			•						8	n/a	45.2	25.5	135g
7.5mm f/2 MFT	£499	4.5★	Tiny but sharp wideangle prime for Micro Four Thirds featuring manual focus and aperture control			•						12	46	50	55	170g
9mm f/2.8 Zero D	£499		Compact manual-focus prime for APS-C mirrorless cameras promises very low distortion		•		•		•			12	49	60	53	215g
10-18mm f/4.5-5.6 FE Zoom	TBC		The world's widest zoom for full-frame Sony mirrorless, with manual focus and aperture control				•				•	15	37	70	90.9	496g
15mm f/2 FE Zero D	£899		Manual-focus fast ultra-wideangle prime for full-frame Sony cameras, with minimal distortion				•				•	15	72	66	82	500g
LEICA CSC																
11-23mm f/3.5-4.5 TL	£1450		Wideangle zoom lens for Leica's APS-C mirrorless system							•		20	67	77	73	368g
18-56mm f/3.5-5.6 Vario-Elmar TL	£1280		Relatively large, non-retractable zoom for APS-C mirrorless							•		45	52	63.5	61	256g
18mm f/2.8 Elmarit TL	£1020		Slimline, extremely lightweight pancake prime with fast autofocus							•		30	39	61	21	80g
23mm f/2 Summicron TL	£1410		Compact, lightweight fast prime that offers a classic 35mm equivalent view on Leica's APS-C CSCs							•		30	52	63.5	38.1	153g
24-90mm f/2.8-4 Vario-Elmarit-SL	£3790		Large, but exceptional quality full-frame standard zoom with really useful zoom range							•	•	30	82	88	138	1140g
35mm f/1.4 Summilux TL	£1830		High-end fast prime designed to give exceptional image quality							•		30	60	70	77	428g
55-135mm f/3.5-4.5 APO-Vario-Elmar-TL	£1450		Telephoto zoom that eschews image stabilisation in a bid for maximal optical quality							•		100	60	68	110	500g
60mm f/2.8 APO-Macro-Elmarit TL	£1920		Macro lens for Leica's APS-C mirrorless cameras offers 1:1 life-size magnification							•		16	60	68	89	320g
75mm f/2 APO-Summicron SL	£3750		Fast short-telephoto portrait lens for the full-frame Leica SL							•	•	50	67	73	102	720g
OLYMPUS CSC																
7-14mm f/2.8 ED Pro	£999	4.5★	Super-wideangle zoom lens that's dustproof, splashproof and freeze-proof			•						20	n/a	78.9	105.8	534g
8mm f/1.8 Pro Fisheye	£799		Fisheye lens with impressive image quality that's dustproof, splashproof and freeze-proof			•						12	n/a	62	80	315g
9-18mm f/4-5.6 ED	£630		This super wideangle lens offers an equivalent focal range of 18-36mm in 35mm terms			•						25	52	56.5	49.5	155g
9mm f/8 Fish-eye Body Cap Lens	£89		Slimline lens in a body cap with 140° angle of view			•						20	n/a	56	12.8	30g
12mm f/2.0 ED	£739	5★	A wideangle fixed lens for the Micro Four Thirds system			•						20	46	56	43	130g
12-40mm f/2.8 ED Pro	£899		Weather-resistant standard zoom with top-notch optics and a constant aperture of f/2.8			•						20	62	69.9	84	382g
12-50mm f/3.5-6.3 ED EZ	£349		A weather-resistant zoom lens with manual or electronic zoom			•						20	52	57	83	211g
12-100mm f/4 IS ED Pro	£1099	5★	Superb high-end weather-sealed superzoom lens featuring powerful in-lens IS with Sync IS	•		•						15	72	77.5	116.5	561g

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14-42mm f/3.5-5.6 II R	£269		A redesigned variation of the standard kit lens			•						25	37	56.5	50	112g
14-42mm f/3.5-5.6 EZ	£329		Compact kit lens for Olympus PEN and OM-D models with powerzoom control			•						20	37	60.6	22.5	93g
14-150mm f/4-5.6 II	£550		High-powered zoom for all your needs – from wideangle to telephoto – plus weather-resistance			•						50	58	63.5	83	285g
15mm f/8 Body Cap Lens	£69		Strictly speaking an accessory rather than a lens, with basic optics in a tiny plastic housing			•						30	n/a	56	9	22g
17mm f/1.2 ED Pro	£1300		High-end, large-aperture weathersealed prime designed for documentary or landscape work			•						20	62	68.2	87	390g
17mm f/1.8 MSC	£450	5★	Wide-aperture, wideangle prime boasting excellent peak sharpness and low colour fringing			•						25	46	57	35	120g
17mm f/2.8 Pancake	£300	4★	Tiny wideangle pancake prime with reasonable optics			•						20	37	57	22	71g
25mm f/1.2 ED Pro	£1099		High-precision, high-speed optic with a special lens system construction for edge-to-edge sharpness			•						30	62	70	87	410g
25mm f/1.8	£370		Compact prime lens with ultra-bright f/1.8 aperture			•						25	46	57.8	42	137g
30mm f/3.5 ED Macro	£249		New in the M.Zuiko Premium range, this macro lens features super-fast AF and weighs only 128g			•						9.5	46	57	60	128g
40-150mm f/2.8 ED Pro	£1299	4★	This powerful 80-300mm 35mm-equivalent focal-length lens offers amazing portability for this pro class			•						70	72	79.4	160	760g
40-150mm f/4-5.6 R	£309		This middle-distance zoom lens has an 80-300mm 35mm-equivalent focal length			•						90	58	63.5	83	190g
45mm f/1.2 ED Pro	£1200		Large-aperture lens designed for portrait photography with premium optics			•						50	62	70	84.9	410g
45mm f/1.8	£279	5★	Fast-aperture lens for taking portrait shots is sharp, quiet and has no colour fringing			•						50	37	56	46	116g
60mm f/2.8 Macro	£450		High-precision macro lens that's dustproof and splashproof			•						19	46	56	82	185g
75-300mm f/4.8-6.7 ED II	£499		Update featuring Zuiko Extra-low Reflection Optical coating said to reduce ghosting			•						90	58	69	117	423g
75mm f/1.8 ED	£799	5★	Ultra-fast prime lens ideal for portraits and action shots			•						84	58	64	69	305g
300mm f/4 IS Pro	£2200		Compact ultra-telephoto prime with optical image stabilisation, compatible with Sync IS	•		•						140	77	92.5	227	1270g
PANASONIC CSC																
G 7-14mm f/4	£740	5★	For a wideangle zoom, the overall level of resolution is very impressive			•						25	n/a	70	83.1	300g
G 8mm Fisheye f/3.5	£730		The world's lightest and smallest fisheye lens for an interchangeable-lens camera			•						10	22	60.7	51.7	165g
DG 8-18mm f/2.8-4 ASPH Leica	£1049		Splashproof, dustproof and freezeproof ultra-wideangle zoom with premium optics			•						23	67	73.4	88	315g
DG 12mm f/1.4 Leica Summilux ASPH	£1199	4.5★	Compact fast wideangle quality with excellent optics and built-in aperture ring			•						20	62	70	70	335g
G 12-32mm f/3.5-5.6 MEGA OIS	£270		Very compact with a versatile zoom range and three aspherical lenses	•		•						20	37	55.5	24	70g
G X 12-35mm f/2.8 OIS	£1095	5★	Fast, high-quality standard zoom for Micro Four Thirds cameras	•		•						25	58	67.6	73.8	305g
G X 12-35mm f/2.8 OIS II	£880		Updated fast standard zoom with matte-black finish and improved autofocus and aperture control	•		•						25	58	67.6	73.8	305g
G 12-60mm f/3.5-5.6 OIS ASPH	£439	4★	Incorporates a stepping motor for a smooth, silent operation and features a dust and splashproof design	•		•						20	58	66	71	210g
DG 12-60mm f/2.8-4 OIS Leica	£880		Premium standard zoom with useful focal-length range and weather-resistant construction	•		•						20	62	68	86	320g
G 14mm f/2.5 II	£249		Wideangle pancake lens that should suit landscape photographers			•						18	46	55.5	20.5	55g
G X 14-42mm f/3.5-5.6 X PZ POWER OIS	£369	4★	Powered zoom; impressive results in terms of both sharpness and chromatic aberration	•		•						20	37	61	26.8	95g
G 14-45mm f/3.5-5.6 MEGA OIS	£189		A lightweight and compact standard zoom featuring MEGA OIS optical image stabilisation	•		•						30	52	60	60	195g
G 14-140mm f/3.5-5.6 POWER OIS	£599		Metal-bodied zoom featuring company's POWER OIS optical image stabiliser	•		•						30	58	67	75	265g
DG 15mm f/1.7 Leica SUMMILUX	£549	4★	High-speed prime with a compact metal body, includes three aspherical lenses to cut down distortion			•						20	46	36	57.5	115g
G 20mm f/1.7 ASPH II	£249		Ultra-compact fast prime with excellent optics but slower autofocus than more modern options			•						20	46	25.5	63	100g
G 25mm f/1.7 ASPH	£159	4.5★	Inexpensive fast normal prime for Micro Four Thirds			•						25	46	60.8	52	125g
DG 25mm f/1.4 Leica SUMMILUX	£550	5★	A fast-aperture fixed focal length standard lens from Leica			•						30	46	63	54.5	200g
G 30mm f/2.8 Macro MEGA OIS	£300	3★	Compact lens offering true-to-life magnification capability for better macro images	•		•						10	46	58.8	63.5	180g
G 35-100mm f/4-5.6 ASPH MEGA OIS	£300		Telephoto zoom equivalent to 70-200mm on a 35mm camera	•		•						90	46	55.5	50	135g
G X 35-100mm f/2.8 Power OIS II	£970		Premium fast telephoto zoom with matte-black finish and improved autofocus and aperture control	•		•						85	58	67.4	100	360g
DG 42.5mm f/1.2 Leica DG OIS	£1399	5★	Mid-telephoto high-speed Leica DG Nocticron lens with 2 aspherical lenses and ultra-wide aperture	•		•						50	67	74	76.8	425g
G 42.5mm f/1.7 Power OIS	£349		Mid-telephoto lens with a 35mm equivalent of 85mm, its f/1.7 aperture promises a beautiful bokeh effect	•		•						37	31	55	50	130g
DG 45mm f/2.8 OIS Macro Leica	£539		Tiny macro lens with 1:1 magnification and optical image stabilisation	•		•						15	46	63	62.5	225g
G 45-150mm f/4-5.6 MEGA OIS	£280	4★	Compact, lightweight telephoto zoom comprising 12 elements in nine groups	•		•						90	52	62	73	200g
G X 45-175mm f/4-5.6 X PZ POWER OIS	£400	4★	A powered long-focal-length zoom lens	•		•						90	46	61.6	90	210g
G 45-200mm f/4-5.6 MEGA OIS II	£380		Updated telephoto zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 50-200mm f/2.8-4 OIS Leica	£1600		Premium telephoto zoom that completes Panasonic's Leica f/2.8-4 series	•		•						75	67	76	132	655
G 100-300mm f/4-5.6 MEGA OIS II	£570	4★	Updated long zoom lens with dust and splashproof construction, supports Panasonic's Dual IS	•		•						100	52	70	100	380g
DG 100-400mm f/4-6.3 OIS Leica	£1349		Top-quality supertelephoto zoom with weathersealed construction and Dual IS support	•		•						103	72	83	171.5	985g
DG 200mm f/2.8 OIS Leica	£2699	5★	Stunning 400mm-equivalent fast telephoto prime, comes with 1.4x teleconverter in the box	•		•						115	77	87.5	174	1245g
SAMYANG CSC																
7.5mm f/3.5 UMC fisheye MFT	£253		Fisheye manual-focus lens with Ultra Multi Coated lens elements to reduce flare and ghosting			•						9	n/a	48.3	60	197g
8mm f/2.8 UMC fisheye II	£249		Updated version of the Samyang 8mm f/2.8 UMC Fisheye lens, with improved optical construction		•		•		•			30	n/a	60	64.4	290g
12mm f/2 NCS CS	£330		Fast wideangle prime for APS-C and Micro Four Thirds mirrorless cameras		•	•	•		•			20	67	72.5	59	245g
14mm f/2.8 FE AF	£389		Autofocus wideangle prime designed for Sony Alpha 7-series cameras				•				•	20	n/a	85.5	97.5	505g
21mm f/1.4 ED AS UMC CS	£259	5★	Manual-focus low-light lens for mirrorless cameras with APS-C or smaller-sized sensor		•	•	•		•			28	58	54.3	67.9	290g
NEW 24mm f/2.8 FE AF	£280		Small, lightweight autofocus wideangle prime for full-frame mirrorless cameras				•				•	24	49	61.8	37	93g
35mm f/1.2 ED AS UMC CS	£359		Standard-angle manual-focus lens for mirrorless cameras with APS-C sensor size		•	•	•		•			38	62	67.5	74.2	420g
35mm f/1.4 FE AF	£600		Fast autofocus prime designed for maximum sharpness with a Linear Supersonic Motor for AF				•				•	30	67	75.9	115	645g
35mm f/2.8 FE AF	£279	4.5★	Compact, lightweight, inexpensive autofocus prime lens for full-frame CSCs				•				•	35	49	61.8	33	86g
50mm f/1.2 AS UMC CS	£299	5★	Fast telephoto prime that can produce stunning results with a super-shallow depth of field		•	•	•		•			50	62	67.5	74.5	380g
50mm f/1.4 FE AF	£499	4.5★	Excellent value for money fast prime for full-frame Sony CSCs				•				•	45	67	73.5	97.7	585g
300mm f/6.3 ED UMC CS Reflex	£249		A compact reflex mirror lens dedicated for mirrorless compact system cameras		•	•	•		•			90	58	73.7	64.5	320g

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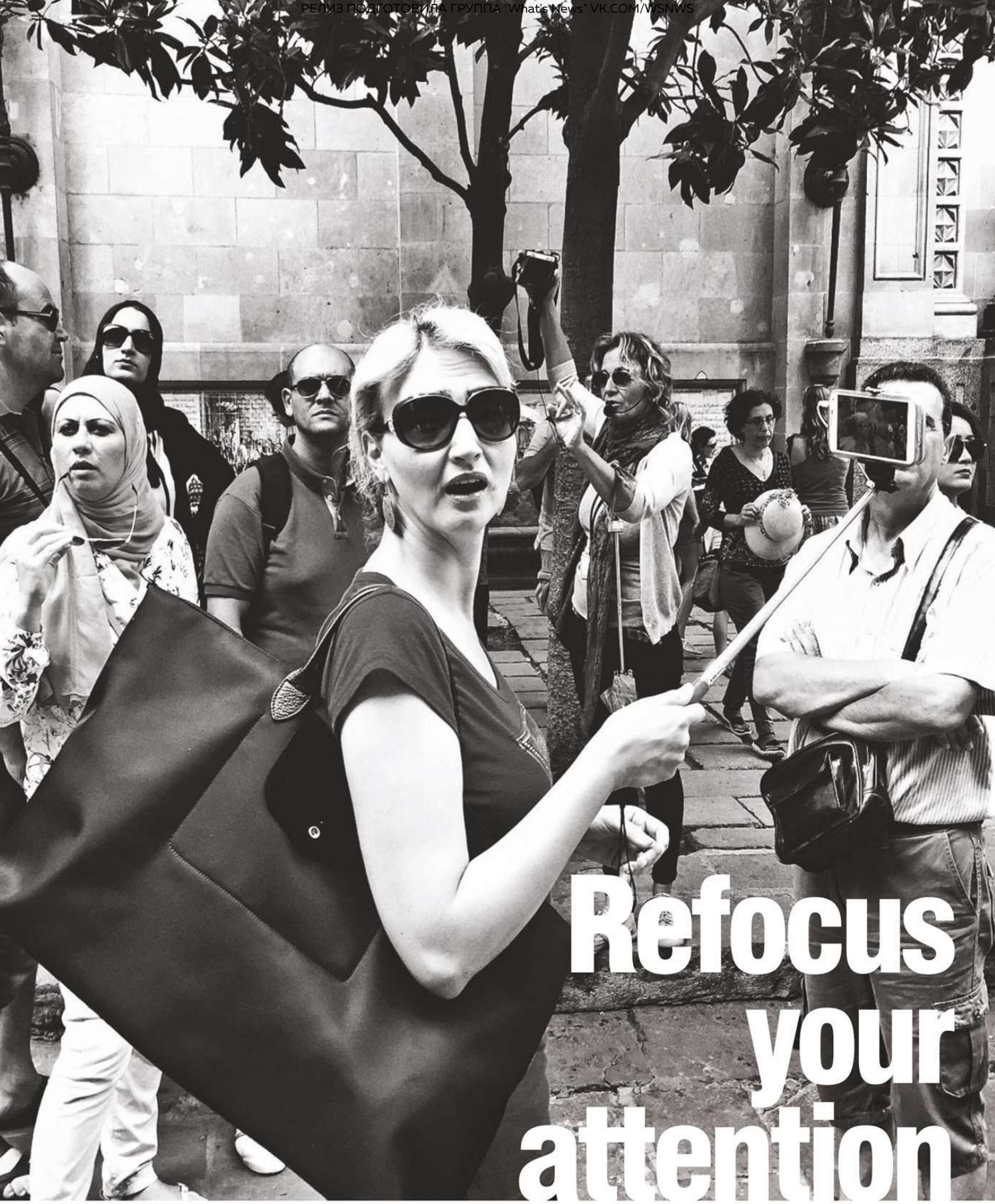
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SIGMA CSC																
16mm f/1.4 DC DN | C	£450		Large-aperture wideangle lens with dustproof and splashproof design			•	•					25	67	72.2	92.3	405g
19mm f/2.8 DN | A	£189		Metal-bodied high-performance wideangle prime lens			•	•					20	46	60.8	45.7	150g
30mm f/1.4 DC DN | C	£300	4★	A prime for Micro Four Thirds and Sony E-mount users, it's impressively sharp even at f/1.4			•	•					30	52	64.8	73	140g
30mm f/2.8 DN | A	£189		Uses a high-quality double-sided aspherical lens for a performance that's worthy of Sigma's 'Art' line			•	•					30	46	60.8	40.5	140g
60mm f/2.8 DN | A	£189		Latest addition to Sigma's 'Art' range is a mid-range, high-performance telephoto lens with metal body			•	•					50	46	60.8	55.5	190g
SONY CSC																
E 10-18mm f/4 OSS	£750	4★	Super-wideangle zoom with Super ED glass and Optical SteadyShot image stabilisation	•			•					25	62	70	63.5	225g
FE 12-24mm f/4 G	£1700	4.5★	Compact, weather-resistant super-wideangle zoom with high-quality optics				•				•	28	n/a	87	117.4	565g
E 16mm f/2.8	£220	4★	Pancake lens for NEX system, with a circular aperture and Direct Manual Focus				•					24	49	62	22.5	67g
FE 16-35mm f/2.8 GM	£2300		Premium G Master-series fast wideangle zoom with weather-resistant construction				•					28	82	88.5	121.6	680g
FE 16-35mm f/4 ZA OSS Vario-Tessar T*	£1289	5★	Zeiss full-frame wideangle zoom lens	•			•				•	28	72	78	98.5	518g
E 16-50mm f/3.5-5.6 PZ OSS	£299		Compact lens with Power Zoom, ED glass and Optical SteadyShot image stabilisation	•			•					25	40.5	64.7	29.9	116g
E 16-70mm f/4 ZA OSS Vario-Tessar T*	£839		A lightweight, versatile mid-range zoom with a constant f/4 aperture	•			•					35	55	66.6	75	308g
E 18-55mm f/3.5-5.6 OSS	£270		Optical SteadyShot, said to be silent during movie capture, and a circular aperture	•			•					25	49	62	60	194g
E 18-105mm f/4 G PZ OSS	£499		Sony G lens for E-mount cameras with a constant f/4 aperture	•			•					45	72	78	110	427g
E 18-110mm f/4 G PZ OSS	£3300		Constant f/4 maximum aperture powerzoom for video production, for Super 35mm / APS-C cameras	•			•					40	95	110	167.5	1105g
E 18-135mm f/3.5-5.6 OSS	£570		Lightweight, compact standard zoom designed to match Alpha 6000-series cameras	•			•					45	55	67.2	88	325g
E 18-200mm f/3.5-6.3 OSS LE	£489		Smaller and lighter than comparable lenses, this is an ideal high-magnification travel lens	•			•					50	62	68	98	460g
E 18-200mm f/3.5-6.3 PZ OSS	£999		Boasts powered zoom and image stabilisation with Active Mode, making it ideal for movies	•			•					30	67	93.2	99	649g
E 20mm f/2.8	£309		Pancake wideangle lens promises to be the perfect walkaround partner for E-mount cameras				•					20	49	62.6	20.4	69g
E 24mm f/1.8 ZA Sonnar T*	£839		Top-quality Carl Zeiss optic ideally suited to Alpha 6000-series bodies				•					16	49	63	65.6	225g
FE 24-70mm f/2.8 GM	£1799	5★	This pro-grade standard lens for the Sony full-frame FE mount gives exceptionally sharp results				•				•	38	82	87.6	136	886g
FE 24-70mm f/4 ZA OSS Vario-Tessar T*	£1049	5★	Compact lens with an f/4 maximum aperture across the zoom range and built-in image stabilisation	•			•				•	40	67	73	94.5	426g
FE 24-105mm f/4 G OSS	£1199	5★	Excellent full-frame standard zoom with optical stabilisation and weather-resistant design	•			•				•	38	77	83.4	113.3	663g
FE 24-240mm f/3.5-6.3 OSS	£929	3★	Ideal for travel, landscapes and more, with built-in stabilisation. Also dust and moisture resistant	•			•				•	50	72	80.5	118.5	780g
FE 28mm f/2	£419	4★	This full-frame wideangle prime with a bright f/2 maximum aperture promises excellent sharpness				•				•	29	49	64	60	200g
FE 28-70mm f/3.5-5.6 OSS	£449		Built-in Optical SteadyShot image stabilisation, lightweight, and a popular zoom range	•			•				•	30	55	72.5	83	295g
FE 28-135mm PZ f/4 G OSS	£2379		Constant f/4 maximum aperture powerzoom for video production, for full-frame cameras	•			•				•	95	95	162.5	105	1215g
E 30mm f/3.5 Macro	£219		A macro lens for the NEX compact system cameras				•					9	49	62	55.5	138g
FE 35mm f/1.4 ZA Distagon T*	£1559	4★	Full-frame ZEISS Distagon lens with large, bright f/1.4 aperture				•				•	30	72	73	94.5	630g
E 35mm f/1.8 OSS	£399		Lightweight, versatile prime with Optical SteadyShot image stabilisation	•			•					30	49	62.2	45	155g
FE 35mm f/2.8 ZA Sonnar T*	£699		When coupled with a full-frame Sony E-mount camera, this prime lens promises to deliver				•				•	35	49	61.5	36.5	120g
E 50mm f/1.8 OSS	£219		A handy, low-price portrait lens for the NEX range	•			•					39	49	62	62	202g
FE 50mm f/1.4 ZA Planar T*	£1500	5★	Optically stunning premium fast prime, but huge and heavy				•				•	45	72	83.5	108	778g
FE 50mm f/1.8	£240	4★	Features a new optical design with a single aspherical element				•				•	45	49	68.6	59.5	186g
FE 50mm f/2.8 Macro	£500	4★	Sony's budget macro for full-frame CSCs offers decent optics but is slow at focusing				•				•	16	55	70.8	71	236g
FE 55mm f/1.8 ZA Sonnar T*	£849		35mm full-frame prime lens with wide aperture allowing good images indoors or in low light				•				•	50	49	64.4	70.5	281g
E 55-210mm f/4.5-6.3 OSS	£289		Lightweight telephoto zoom lens for the NEX range	•			•					100	49	63.8	108	345g
FE 70-200mm f/4 G OSS	£1359	4★	G-series telephoto zoom lens, dust and water resistant, with built-in image stabilisation	•			•				•	100	72	80	175	840g
FE 70-200mm f/2.8 GM OSS	£2500	5★	Compact, lightweight telephoto zoom lens for full-frame E-mount bodies	•			•				•	100	72	80	175	840g
FE 70-300mm f/4.5-5.6 G OSS	£1150		Sony has added this lens to its growing range	•			•				•	90	72	84	143.5	854g
FE 85mm f/1.8	£550	4★	Relatively inexpensive portrait lens includes dust and moisture-resistant construction				•				•	80	67	78	82	371g
FE 85mm f/1.4 GM	£1889	5★	Stunning image quality from Sony's premium 'G Master' portrait lens				•				•	80	77	89.5	107.5	820g
FE 90mm f/2.8 Macro G OSS	£1049	5★	Optically excellent dedicated macro lens for Sony's full-frame E-mount cameras	•			•				•	28	62	79	130.5	602g
FE 100mm f/2.8 STF GM OSS	£1700		Innovative portrait lens combines optical stabilisation and an apodisation filter for smooth bokeh	•			•				•	57	72	85.2	118.1	700g
FE 100-400mm f/4.5-5.6 GM OSS	£2500	5★	Premium optically stabilised, weathersealed telezoom designed to match the Alpha 9	•			•				•	98	77	93.9	205	1395g
TAMRON CSC																
14-150mm f/3.5-5.8 Di III	£370	4★	The first Micro Four Thirds lens from Tamron for compact mirrorless interchangeable-lens cameras			•						50	52	63.5	80.4	285g
18-200mm f/3.5-6.3 Di III VC	£390		Lightweight, compact, all-in-one zoom for mirrorless cameras, to cover practically any shooting situation	•	•		•					50	62	68	96.7	460g
28-75mm f/2.8 Di III RXD	£699	4.5★	Fast zoom for full-frame mirrorless is relatively compact and has fine optics				•				•	19	67	73	117.8	550g
TOKINA CSC																
Firin 20mm f/2 FE MF	£800	5★	Impressively sharp fast wideangle prime for Sony mirrorless, with manual focus and aperture ring				•				•	28	62	69	81.5	490g
Firin 20mm f/2 FE AF	TBC		Autofocus version of the excellent Firin 20mm f/2 FE MF, featuring ultrasonic focus motor				•				•	28	63	73.4	81.5	464g
ZEISS CSC																
Touit 12mm f/2.8 Distagon T*	£959	5★	Designed specifically for Sony NEX and Fujifilm X-series CSC cameras. Very impressive performance				•		•			18	67	82	68	270g
Batis 18mm f/2.8	£990		The Batis range is for mirrorless full-frame system cameras from Sony				•				•	25	77	78	95	330g
Loxia 21mm f/2	£1230		Compact manual-focus wideangle prime purpose-designed for Sony Alpha 7-series cameras				•				•	25	52	62	72	394g
Batis 25mm f/2	£980	5★	A wideangle lens for Sony full-frame users offering unrivalled quality				•				•	20	67	81	92	355g
Loxia 25mm f/2.4	£1190	5★	Gorgeous but ever-so-pricey compact manual focus prime, with absolutely stunning optics				•				•	25	52	62	69.5	375g
Touit 32mm f/1.8 Planar T*	£700	4.5★	Optimised for use with APS-C format sensors, a fast standard lens for Fujifilm X-series cameras				•		•			23	52	72	76	200g
Loxia 35mm f/2	£1015		Small wideangle manual-focus prime intended for Sony Alpha 7 users				•				•	30	52	62	59	340g
Loxia 50mm f/2	£740		Manual-focus standard prime with premium optics and E mount for Sony Alpha 7 users				•				•	45	52	62	59	320g
Touit 50mm f/2.8 Planar T*	£589		Macro 1:1 lens for extreme close-ups, as well as shooting portraits or panoramas as a light tele-lens				•		•			15	52	75	91	290g
Batis 85mm f/1.8	£909	5★	A high-quality medium prime for wedding and portrait shooters, developed for Sony's Alpha 7 series	•			•				•	80	67	78	105	475g
Loxia 85mm f/2.4	£1199		A compact, manual-focus, short telephoto lens for the mirrorless Sony Alpha series				•				•	80	52	62.5	108	594g
Batis 135mm f/2.8	£1749	5★	Absolutely stunning, super-sharp image-stabilised portrait lens for Sony full-frame mirrorless	•			•				•	87	67	84	120	614g

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120-300mm f/2.8 OS HSM	£2,699.00
150-600mm f/5-6.3 Sport	£1,329.00
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Nikon D800E	from £1,099.00
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Fujifilm X-T1	from £389.00
Panasonic LUMIX GX8	from £429.00
Sony a6000	£249.00
Sony a7R II	from £1,379.00

Lenses	
Canon TS-E 24mm f/3.5L	from £649.00
Canon 300mm f/4 IS USM	from £639.00
Canon 600mm f/4L IS USM II	£8,499.00
Canon 10-400mm f/4.5-5.6L	£719.00
Nikon 28mm f/1.8G	£399.00
Nikon 180mm f/2.8D	£439.00
Nikon 600mm f/4 G VR	£5,349.00
Nikon 55-200mm VR II	£129.00
Fujifilm 18mm f/2	from £169.00
Panasonic 12-60mm f/2.8-4	£599.00
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SONY

A7 Mark III — 25.3 megapixels, 10 fps, 4K Video — New

A7 Mark III Body £1999

A7 Mark III Body	£1999
A7 Mark III + 28-70mm	£2199
A7 Mark II Body	£1199
£999 inc. £200 Cashback*	
A7 Mark II + 28 -70mm	£1399
£1199 inc. £200 Cashback*	

A7R Mark III — 42.4 megapixels, 10 fps, 4K Video

A7R Mark III Body £3199

A7R Mark II Body	£2399
£1999 inc. £400 Cashback*	
A7S Mark II Body	£2399
£2199 inc. £200 Cashback*	
A7S Body	£1699
£1499 inc. £200 Cashback*	
A7 Body	£799
£649 inc. £150 Cashback*	

A6500 — 24 megapixels, 11 fps, 4K Video

A6500 From £1279

A6500 Body	£1279
£979 inc. £300 Cashback*	
A6500 + 16-70mm	£2099
£1799 inc. £300 Cashback*	
A6300 Body	£779
£579 inc. £200 Cashback*	
A6300 + 16-50mm	£879
£679 inc. £200 Cashback*	

A6000 — 24 megapixels, 11 fps, 1080p movie mode

A6000 From £429

A6000 Body	£429
£379 inc. £50 Cashback*	
A6000 + 16-50mm	£499
£449 inc. £50 Cashback*	

*Sony Cashback ends 02.09.18

SONY

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body
£1999
Lens available separately

D5 — 20.8 megapixels, 12.0 fps, 4K Video

D5 Body £5625

D5 Body £5625

D850 — 45.7 megapixels, 6.0 fps, 4K Video

D850 Body £3499

D850 Body £3499

D500 Black — 20.9 megapixels, 10.0 fps, 4K Video

D500 From £1709

D500 Body	£1709
£1524 inc. £185 Cashback*	
D500 + 16-80mm	£2609
£2334 inc. £275 Cashback*	

D750 — 24.3 megapixels, 6.5 fps, 1080p movie mode

D750 From £1529

D750 Body	£1529
£1344 inc. £185 Cashback*	
D750 + 24-120mm	£1979
£1794 inc. £185 Cashback*	

*Nikon Cashback ends 31.08.18

LUMIX

GX9 — 21 megapixels, 9.0 fps, 4K Video — New

GX9 From £599

New GX9 Body	£599
£449 inc. £150 Cashback*	
New GX9 + 12-60mm	£779
£629 inc. £150 Cashback*	

GH5S — 10.2 megapixels, 60 fps, 4K Video — New

GH5S From £2199

New GH5S Body	£2199
£1949 inc. £250 Cashback*	
GH5 Body	£1599
£1399 inc. £200 Cashback*	

G80 — 16 megapixels, 9 fps, 4K Video

G80 From £629

G80 Body	£629
£579 inc. £50 Cashback*	
G80 + 12-60mm	£749
£599 inc. £150 Cashback*	

*Panasonic Cashback ends 10.09.18

RECOMMENDED LENSES:

Panasonic 25mm f1.7 G	£148	Panasonic 14-42mm f3.5-5.6 G X ASPH OIS	£299
Panasonic 30mm f2.8 Macro G ASPH	£269	Panasonic 14-140mm f3.5-5.6	£549
Panasonic 42.5mm f1.7	£299	Panasonic 45-150mm f4-5.6 ASPH OIS	£179
Panasonic 200mm f2.8 DG	£2699	Panasonic 45-175mm f4.0-5.6	£349
Panasonic 8-18mm f2.8-4 ASPH Vario	£1049	Panasonic 100-300mm f4-5.6 II	£549
Panasonic 12-35mm f2.8 II Lumix G X	£879	Panasonic 100-400mm f4-6.3	£1299

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OLYMPUS

OM-D E-M1 II — 20 megapixels, 60 fps, 4K Video

OM-D E-M1 II From £1499

OM-D E-M1 II Body	£1499
OM-D E-M1 II + 12-40mm	£2199
OM-D E-M5 II Body	£899
£724 inc. £175 Cashback*	
OM-D E-M5 II + 12-40	£1249

E-M10 III Black or Silver — 17.2 megapixels, 8.6 fps

E-M10 III From £579

OM-D E-M10 III Body	£579
£514 inc. £65 Cashback*	
OM-D E-M10 III + 14-42mm	£649
£584 inc. £65 Cashback*	
OM-D E-M10 II Body	£449

RECOMMENDED LENSES:

Olympus 25mm f1.2 Pro	£999
£849 inc. £150 Cashback*	
Olympus 45mm f1.2 Pro	£1199
£1049 inc. £150 Cashback*	
Olympus 75mm f1.8	£618

*Olympus Cashback ends 31.07.18

PENTAX

K-1 II — 36.7 megapixels, 6.4 fps, Full Frame CMOS Sensor — New

K-1 II Body £1799

K-1 II Body	£1799
KP Body	£999
K-3 II Body	£799
K-70	from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8	£1449
Pentax 28-105mm f3.5-5.6	£529
Pentax 55-300mm f4.5-6.3	£389

FUJIFILM

X-H1 Black — 24.3 megapixels, 8.0 fps — New

X-H1 From £1699

New X-H1	£1699
New X-H1 + Grip	£1949
X-T2 Body	£1249
X-T2 + 18-55mm	£1499

X-Pro2 Black — 24.3 megapixels, 8 fps, 1080p movie mode

X-Pro2 From £1399

X-Pro2 Body	£1399
X-Pro2 Silver + XF23mm	£1999

FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF	£849
Fujifilm 23mm f2 R WR XF	£409
Fujifilm 56mm f1.2 R XF	£849
Fujifilm 80mm f2.8 LM OIS	£1149
Fujifilm 10-24mm f4 R OIS XF Fujinon	£829
Fujifilm 16-55mm f2.8 LM WR Fujinon	£949

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Birmingham - Wex Photo Video
Unit 2, 100 Hagley Road, B16 8LT.
Tel: 01213 267636

Belfast - Calumet
Unit 2, Boucher Plaza, BT12 6HR.
Tel: 02890 777770

Bristol - Calumet
Montpelier Central Station Road, EH5 5HG.
Tel: 01179 422000

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37-39 Commercial Road,E1 1LF.
Tel: 02073 801144

Edinburgh - Wex Photo Video
Bonnington Business Centre, EH5 5HG.
Tel: 01315 539979

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Canon PRO PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

EOS 5D Mark IV Body £3249



EOS 5D Mark IV Body £3249

Canon PRO PARTNER

EOS 200D



EOS 200D From £489

EOS 200D Body	£489
£439 inc. £50 Cashback*	
EOS 200D + 18-55mm	£559
£509 inc. £50 Cashback*	
EOS 200D + 18-135mm	£769
£719 inc. £50 Cashback*	
EOS 2000D Body	£369
£329 inc. £40 Cashback*	
EOS 2000D + 18-55mm	£469
£429 inc. £40 Cashback*	
EOS 4000D Body	£329
£299 inc. £30 Cashback*	
EOS 4000D + 18-55mm	£369
£339 inc. £30 Cashback*	

Canon PRO PARTNER

EOS 80D



EOS 80D From £1019

EOS 80D Body	£1019
EOS 80D + 18-55mm	£1099
EOS 80D + 18-135mm	£1299
EOS 77D Body	£719
£634 inc. £85 Cashback*	
EOS 77D + 18-55mm	£819
£734 inc. £85 Cashback*	
EOS 77D + 18-135mm	£1079
£994 inc. £85 Cashback*	
EOS 8000D Body	£639
£589 inc. £50 Cashback*	
EOS 8000D + 18-55mm	£749
£699 inc. £50 Cashback*	

Canon PRO PARTNER

EOS 7D Mark II



EOS 7D Mark II Body £1349

EOS 7D Mark II Body	£1349
£1229 inc. £120 Cashback*	

Canon PRO PARTNER

EOS 6D Mark II



EOS 6D Mark II from £1549

EOS 6D Mark II Body	£1549
EOS 6D Mark II + 24-105mm	£1899

Canon PRO PARTNER

EOS 5DS R

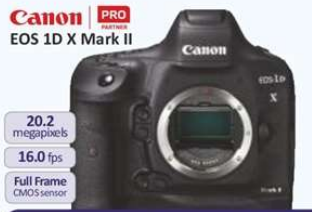


EOS 5DS R Body £3399

EOS 5DS R Body	£3399
EOS 5DS Body	£2999

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EOS 1D X Mark II



EOS 1D X Mark II Body £5429

EOS 1D X Mark II Body	£5429

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• 9cm Min Height

MT055XPRO3	£119
MT055CXPRO3 Carbon Fibre	£269
MT055CXPRO4 Carbon Fibre	£299

Manfrotto Imagine More

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Aluminium
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• 21cm Closed Length
• 1Kg Max Load

Gorillapod:

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*Sony Cashback ends 02.09.18

Canon PRO Speedlites:
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Macrolites:
MR-14EX II £699

Nikon Speedlights:
SB-5000 £569 · SB-700 £259

Kits:
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SONY Flashguns:
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OLYMPUS Flashguns:
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AF 540 FGZ II £349 · AF 360FGZ II £249

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Macro flash:
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SIGMA Flashguns:
EF 610 DG ST £109 · EF 610 DG Super £169 · EM-140 DG Macro Flash £329

Nissin Flashguns:
i40 £159 · i60A £239

SEKONIC
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wex pro
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westcott
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Reflectors:

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Canon PRO PARTNER

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EF-S 35mm f2.8 Macro IS STM £369
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EF 50mm f1.2L USM £1339
EF 50mm f1.4 USM £384
EF 50mm f1.8 STM £119
TS-E 50mm f2.8L Macro £2199
EF-S 60mm f2.8 USM Macro £439
EF 85mm f1.2L II USM £1729
EF 85mm f1.4L IS USM £1379
EF 85mm f1.8 USM £414
TS-E 90mm f2.8L Macro £2199
EF 100mm f2.8 USM Macro £519
EF 100mm f2.8L Macro IS USM £899
TS-E 135mm f4 L Macro £2199
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EF-S 10-22mm f3.5-4.5 USM £589
EF 11-24mm f4L USM £2789
EF-S 15-85mm f3.5-5.6 IS USM £689
EF 16-35mm f2.8L III USM £2049
EF 16-35mm f4L IS USM £949
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60mm f2.8 G AF-S ED £579
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£779 inc. £70 Cashback*
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£899 inc. £90 Cashback*
18-200mm f3.5-5.6 G AF-S DX VR II £439
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24-70mm f2.8 G ED AF-S £1699
24-70mm f2.8E AF-S ED VR £2099
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70-300mm f4.5-5.6 E ED VR AF-P £519
£429 inc. £90 Cashback*
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£1259 inc. £90 Cashback*

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85mm f1.4 Art DG HSM £999
105mm f2.8 APO EX DG OS HSM Macro £359
150mm f2.8 EX DG OS HSM Macro £779
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12-24mm f4.5-5.6 EX DG HSM II £599
17-70mm f2.8-4.0 DC OS HSM £349
18-250mm f3.5-6.3 DC Macro OS HSM £349
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100-400mm f5-6.3 DG OS HSM £699
120-300mm f2.8 OS £2699
150-600mm f5.0-6.3 S DG OS HSM £1329
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TAMRON

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45mm f1.8 SP Di VC USD £549
85mm f1.8 SP Di VC USD £749
90mm f2.8 SP Di VC USD Macro £599
15-30mm f2.8 SP Di VC USD £929
16-300mm f3.5-6.3 Di II VC PZD Macro £469
18-200mm f3.5-6.3 Di II VC £199
18-400mm f3.5-6.3 Di II VC HLD £649
24-70mm f2.8 Di VC USD G2 ..... £1249
28-300mm f3.5-6.3 Di VC PZD £699
70-200mm f2.8 Di VC USD G2 ..... £1299
70-300mm f4-5.6 SP Di VC USD £329
100-400mm f4.5-6.3 Di VC USD £789
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Flipside 300 AW II

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• 2 extra lenses
• Compact tripod
• 7" tablet



Flipside:
300 AW II £112
400 AW II £119

Manfrotto Imagine More

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Messenger S £89.95
Messenger M £107
Backpack £149

tamrac

Anvil Slim Professional Backpack



Anvil:
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Anvil Super £134
Anvil Pro £126

Billingham

Hadley Pro Original *Khaki*



Canvas/Leather: *Khaki, Black*
FibreNyte/Leather: *Khaki, Sage, Black.*
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Small £159
Large £179
Pro Original £199
Hadley One £265

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PIXMA Pro 100S £359
PIXMA Pro 10S £499
ImagePROGRAF PRO-1000 ..... £899



Datacolor Spyder
5 Pro £130
i1 Display Pro £178
ColorMunki Smile £90

Intuos Pro Professional Pen and Touch Tablet
Small £199
Medium £325
Large £449

*Canon Cashback ends 31.08.18

Digital Compact Cameras

Digital compact camera accessories are available on our website

Canon PRO PARTNER



20.2 megapixels, 4.2x optical zoom, 1080p movie mode

PowerShot G5 X
£619



20.1 megapixels, 4.2x optical zoom, 1080p movie mode

PowerShot G7 X Mark II
£539
£499 inc. £40 Cashback*



12.8 megapixels, 5.0x optical zoom, 1080p movie mode

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PowerShot SX730 HS £299
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Black or Silver



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Panasonic *Black or Silver*



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Lumix LX100
£499
£449 inc. £50 Cashback*



20.1 megapixels

Lumix TZ200
£729
£649 inc. £80 Cashback*



20.1 megapixels

Lumix DMC-LX15
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£459 inc. £50 Cashback*

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£578 inc. £50 Cashback*
Lumix FZ2000 ..... £879
£779 inc. £100 Cashback*
Lumix TZ90 ..... £319
£289 inc. £30 Cashback*
Lumix TZ100 ..... £499
£459 inc. £50 Cashback*

*Panasonic Cashback ends 10.09.18

OLYMPUS



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Stylus TG-5
£379

RICOH



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Ricoh WG-50
£249

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4K movie mode and 360° stills



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12 Megapixels with 1080p movie mode and 360° stills



..... £199

Theta SC Digital Spherical Camera - White
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£279 inc. £50 Cashback*



20.1 megapixels

Cyber-Shot RX10 Mark IV
£1799

*Sony Cashback ends 02.09.18



20 megapixels

Cyber-Shot RX100 Mark V
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Nikon



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14mm F2.8 XF ..... E++ £499
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16-55mm F2.8 R LM WR XF ....E++ / Mint- £749 - £789
16mm F1.4 R WR XF ..... Mint- £709 - £719
18-135mm F3.5-5.6 LM OIS WR XF ..... E++ £499
18-55mm F2.8-4 R LM OIS XF.... E+ / E++ £249 - £279
18mm F2 XF R ..... E++ £249
23mm F1.4 XF R ..... E++ £549
35mm F1.4 XF R ..... E+ / E++ £319 - £349
35mm F2 XF WR - Silver ..... Mint- £289
50-140mm F2.8 WR OIS XF ..E++ / Mint- £949 - £1,049
50mm F2 XF R WR - Black ..... Mint- £349
56mm F1.2 R XF ..... E+ / E++ £619 - £659

Micro 4/3rds Lenses

Panasonic 12-32mm F3.5-5.6 OIS GE++ / Mint- £149 - £159
12-35mm F2.8 G X Vario OIS ..... E++ £469
12-60mm F3.5-5.6 G Vario OISE++ / Mint- £239 - £259
14-140mm F3.5-5.6 G OIS ..... E++ £339
14-42mm F3.5-5.6 Asph OIS ..... E++ £69
14-42mm F3.5-5.6 G X Asph OISE++ / Mint- £129 - £139
14-45mm F3.5-5.6 ASPH G Vario.. E+ / E++ £79 - £119
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45mm F2.8 DG Asph Macro .....E++ / Mint- £329 - £349
Olympus 9-18mm F4-5.6 M.Zuiko ED ..... Mint- £369
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30mm F3.5 M.Zuiko Macro ..... Mint £179
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18mm F2.8 Batis Distagon T* Zeiss ..... Mint- £899
19mm F2.8 DN - A ..... Mint- £99
20mm F2 Firin Tokina ..... E+ £479
21mm F2.8 Loxia Zeiss ..... Mint- £949
24-70mm F4 FE ZA OSS ..... E+ / E++ £569 - £629
24mm F1.4 ED AS UMC Samyang ..... E++ £209
25mm F2 Batis Distagon T* Zeiss ..... Mint- £699
28-70mm F3.5-5.6 FE OSS ..... E++ £199
30mm F1.4 DC DN Sigma ..... E++ £179
30mm F2.8 EX DN Sigma ..... E++ £95
30mm F3.5 E Macro ..... E++ £119
32mm F1.8 Touit E Zeiss ..... E++ £329
35mm F2 Loxia Zeiss ..... Mint- £789
35mm F2.8 FE ZA ..... E++ £449
50mm F2 Loxia Zeiss ..... Mint- / Mint £499 - £519
50mmm F1.8 OSS ..... Mint- £159
100mm F2.8 FE STM G Master OSS ..... Mint- £1,189
135mm F2.8 Batis Apo-Sonnar T* Zeiss ..... Mint- £1,149

Contax SLR Lenses

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25mm F2.8 MM ..... E++ £349
28-70mm F3.5-4.5 MM ..... E++ / Mint- £249 - £279
28-80mm F3.5-5.6 AF ..... Unused / New £349 - £399
35mm F2.8 PC Shift AE ..... E++ £1,099
50mm F1.4 AF ..... E++ £399 - £449
70-200mm F3.5-4.5 AF ..... E++ £299
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100mm F2 AE ..... E+ £599
135mm F2 (60 Year Edition) ..... Unused £2,379
135mm F2.8 AE ..... E+ / Mint- £159 - £249
135mm F2.8 MM ..... E+ / E++ £169 - £199
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180mm F2.8 MM ..... E++ £349
200mm F3.5 AE ..... E+ / E++ £129 - £149
200mm F4 AE ..... Unused £449
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X-Pro1 Body Only ..... E+ £249
X-T1 Black Body Only ..... E++ / Mint- £399 - £419
X-T1 Body Only ..... E+ / Mint- £339 - £419
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Minolta 28-85mm F3.5-4.5 AF ..... E+ £49
50mm F1.7 AF ..... 15 Days / E++ £39 - £59
75-300mm F4.5-5.6 D ..... E+ / E++ £39 - £59
80-200mm F2.8 Apo ..... E++ £549
85mm F1.4 AF ..... E++ £489
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100-300mm F4.5-5.6 AF ..... E+ / E++ £59 - £89
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200mm F2.8 Apo AF ..... E+ £589
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28mm F1.8 EX DG ..... E++ £149 - £199
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70-300mm F4-5.6 Apo II ..... Mint- £59
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24-120mm F3.5-5.6 G AFS ED VR ..... E++ £219
24-120mm F4 AFS G ED VR .....E++ / Mint- £529 - £599
24-70mm F2.8 Di VC USD Tamron ..... E++ £449
24-70mm F2.8 G AFS ED ..... E++ £889
24-85mm F3.5-4.5 G AFS ..... Exc £79
24-85mm F3.5-4.5 G AFS VR ..... E++ £269
24mm F1.4 G AFS ED ..... E+ £869
24mm F2.8 AFD ..... E++ £239
24mm F3.5 ED PC-E ..... E++ / Mint- £1,049 - £1,099
25mm F2.8 ZF Zeiss ..... E+ / Mint- £379 - £449
25mm F2.8 ZF.2 Zeiss ..... E++ £549
28-300mm F3.8-6.3 Di VC PZD Tamron ..... E++ £429
28-70mm F2.6-2.8 ATX Pro Tokina ..... E+ £199
28-75mm F2.8 XR Di Tamron ..... E++ £189
28mm F2.8 AF ..... E+ / E++ £139 - £149
28mm F2.8 AFN ..... E+ / E++ £129 - £139
35mm F1.4 G AFS ..... E++ £799
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45mm F2.8 D PC-E ED Macro ..... E++ £1,049
50-100mm F1.8 DC HSM A Sigma ..... E++ £749
50mm F1.4 AFD ..... E+ / E++ £139 - £169
50mm F1.4 ZF Zeiss ..... E++ £345
50mm F2 ZF.2 Macro Zeiss ..... E++ £679
60mm F2.8 AFD Micro ..... E++ £249
70-200mm F2.8 G AFS ED VR ..... E++ £699
70-200mm F2.8 G AFS ED VRII ..... E+ £989
70-300mm F4-5.6 ED AFD ..... E+ £89
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85mm F1.4 Otus ZF.2 Zeiss ... E++ £2,179
85mm F2.8 D PC Micro ... Unknown £799
90mm F2.8 Di Macro AF Tamron ... Mint- £179
105mm F1.4 E ED AF-S ... Mint- £1,579 - £1,589
105mm F2 AF DC ... E+ £479

Nikon Manual Lenses

20mm F2.8 AIS ... E++ £399
20mm F3.5 AIS ... E+ £189
24mm F2.8 AIS ... E++ £219
28mm F2 AI ... E+ £179
28mm F3.5 AIS ... E++ £129
28mm F3.5 PC Shift ... E+ £279
28mm F4 PC Shift ... E+ £219
35-70mm F3.5-4.8 AIS ... E+ £59
35mm F2.8 PC Shift ... E+ / E++ £179 - £229
45mm F2.8 P ... E++ £249
50mm F1.8 AIS ... E+ £79
80-200mm F2.8 ED AIS ... E++ £1,539 - £1,999

Olympus OM Lenses

21mm F3.5 Zuiko ... E+ £249
24mm F2.8 Zuiko ... E+ £99
28mm F2.8 Zuiko ... E+ / E++ £79
28mm F3.5 Zuiko ... E+ £39 - £49
35-105mm F3.5-4.5 Zuiko ... E+ £59
35-70mm F3.5-4.5 Zuiko ... E+ £39
35-80mm F2.8 Zuiko ... E++ £749
50mm F2 Macro Zuiko ... E++ £389
50mm F3.5 Macro Zuiko ... E+ £89
55mm F1.2 Zuiko ... E++ £299
65-200mm F4 Zuiko ... 15 Days / E+ £45 - £99
75-150mm F4 Zuiko ... Exc / E+ £29 - £39
80mm F4 Macro Zuiko ... E++ £149 - £199
85-250mm F5 Zuiko ... 15 Days / E+ £79 - £129
100-200mm F5 Zuiko ... 15 Days £99
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135mm F4.5 Macro Zuiko + 65-116 Tube ... E++ £179
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10-17mm F3.5-4.5 DA Fisheye ... E++ £239
14mm F2.8 DA ED IF ... E+ £349
14mm F2.8 SMC DA ... E++ £399
16-45mm F4 DA ED AL ... E++ £169 - £179
16-45mm F4 ED AL SA Samsung ... E++ £129
16-50mm F2.8 A* DA SDM ... E++ / Mint- £399 - £549
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17-70mm F4 DA AL (IF) SDM ... E++ £239
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28-80mm F3.5-5.6 FAJ AL ... E++ £49
35mm F2.4 DA AL ... E++ £79
35mm F2.8 DA Limited Edition ... E++ £249
40mm F2.8 SMC DA XS ... Mint- £179
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50mm F1.8 SMC DA ... E++ / Mint- £79
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80-200mm F4.7-5.6 SMC F ... E+ £49
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200mm f2.8 DA* ED (IF) SDM ... E++ / Mint- £599 - £649

Pentax Manual

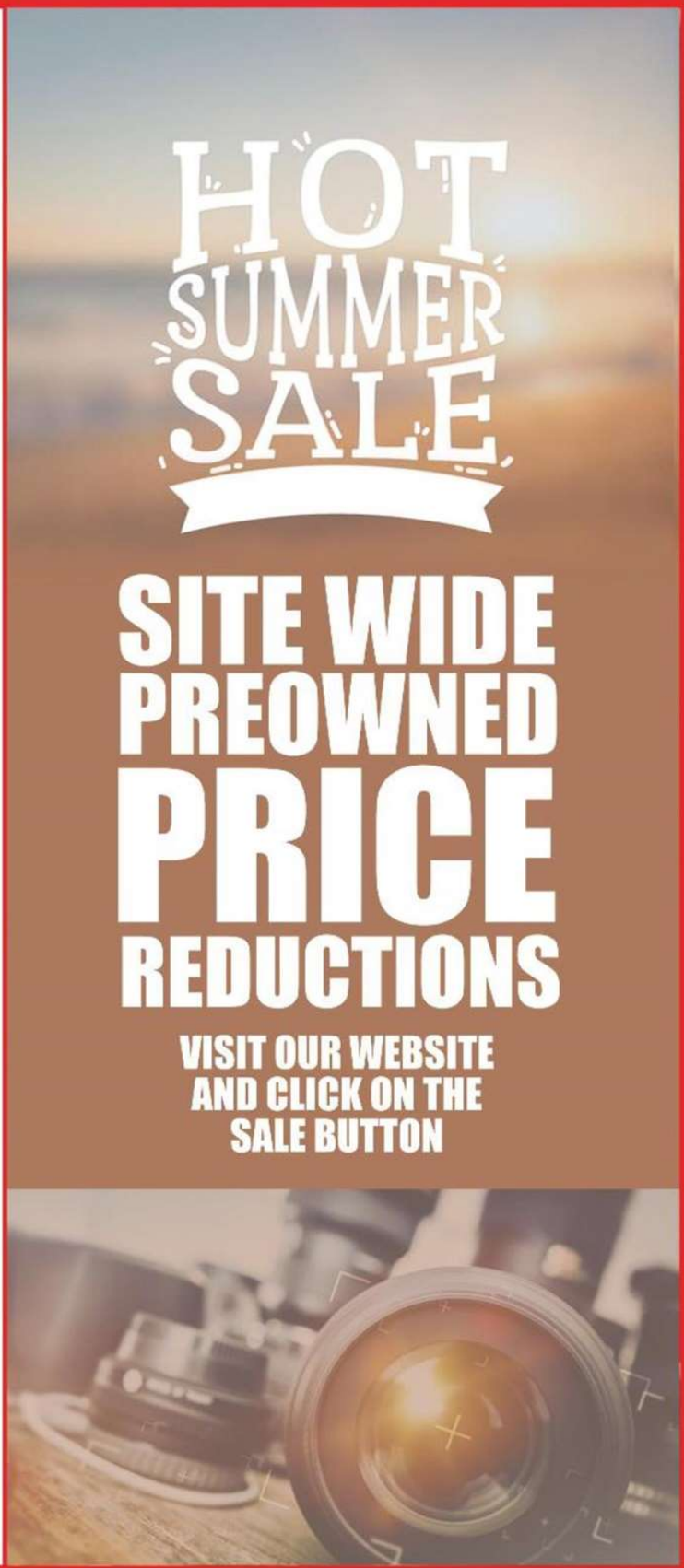
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28-80mm F3.5-4.5 A ... E+ £39
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135mm F3.5 SMC M ... Exc / E+ £29 - £39
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200mm F2.5 SMC PK ... Exc / E+ £199 - £449
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400mm F5.6 SMC M ... E+ £199 - £259
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50mm F4 HFT Distagon ... Exc / E+ £199 - £299
50mm F4 PQ ... E++ £449
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136 Fluid Head ... E+ £39
138 Levelling Head ... E++ £35
141 Head ... E+ £15
141RC Head ... Exc / E+ £15 - £19
160 Head ... E+ £69
222 Joystick Head ... E+ / E++ £29 - £39
241V Suction Video Support ... E++ £25
303Plus Virtual Reality Pro ... E+ £199
322RC2 Head ... Exc / E++ £39 - £59
323 Quick Change Plate Adapter ... E++ £20
329 Head ... E+ £39
352 B&S Head ... 15 Days / E++ £15 - £20
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460MG Head ... E+ / E++ £35 - £45
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- Schneider 150mm f5.6 Symmar-S
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- all lenses 'Linhof Select'
- Spare Linhof board

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- Schneider 120mm f6.8 Angulon
- Schneider 65mm f8 Super-Angulon
- Schneider 47mm f8 Super-Angulon
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- Letter of authenticity signed by F.L. Gandolfi
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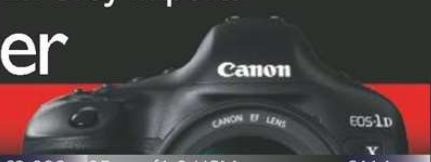
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canon fd 135mm f3.5 with hood - tip top 18
cine lens d mount chinon 10-30 coupled finder 19
exakta rtl 1000 body 49
exakta fit meritar 50mm f2.9 15
exakta fit domiplan 50mm f2.8 15
exakta fitmeyer optik oreston 50mm f1.8 - legendary lens 79
exakta fit meyer-optik lydith w/a 30mm f3.5 - ditto with metal hood 59
exakta fit r. travenon a. schacht ulm 135mm f4.5 - rarity 79
exakta fit unitor auto 200mm f3.5 33
exakta fit soligor auto 3x converter 12
exakta fit aico 2x auto converter 9
exakta fit vivitar 2x auto converter 9
fuji ax fit 28mm f2.8 by hanimex 9
leica 39mm thread industar 50mm f3.5 19
leitz 90mm f2.5 colorplan for pradovit projector - mint 39
leitz magino 100mm f2.5 projector 16
minolta rokkor md 200mm f4.5 tip top 'nick' + case 29
minolta fit sigma 70-300mm dl macro AF 69
nikon fit makino 2x 3x converter mint in case 16
nikon af fit vivitar 70-210 zoom 39
olympus fit (no name) - 28-80 f3.5 zoom aspheric macro 24
olympus zuiko 50mm f1.8 24
pentax fit makinon 2x converter 9
petri 55MM F1.8 19
prakticar pentacon 50mm f2.4 electric 15
praktikar pentacon 50mm f1.8 19
rikenon 50mm f2 16
rikenon 135mm f2.8 pre set leather case excellent 18
topcor 53mm f2 19
topcor 135mm f4 22
topcor 50mm f2 19

M42mm Screw fit section

carl zeiss jena tessar 50mm f2.8 22
helios 58mm f2.8 16
helios 3x auto teleconverter 9
hanimar 35mm f3.5 8
hanimar 135mm f2.8 8
mamiya sekor 50mm f2 29
pentacon 135mm f2.8 17
pentax k fit sigma 70-210 zoom 22
photax 200mm f4.5 preset 9
soligor 250mm f4.5 preset 15
soligor 135mm f3.5 preset 9
soligor 75-260 zoom 39
soligor 400 mm f6.9 pre set 29
tamron auxiliary (appears to be 32mm thread) leather case 25
westex 135mm f2.8 pre set 8

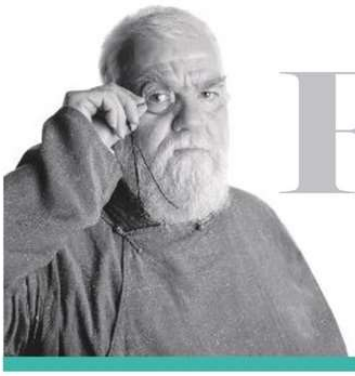
CAMERAS and other items

agfa isolette black bakelite top-in superb condition 25
BUTCHERS NO. 4 WATCH POCKET CARBINE 24
canon sureshot compact 8
canon a1 body 55
canon ae-1 plus 1.8 lens - with instructions 45
canon eos 500 body 39
canon eos 600 body 44
canon eos 1000f body 55
exakta rail bellows 19

EXPOSURE METERS

vintage avo meter circa 1930's unusual collectable item 18
weston invercone - this item include P & P 10
weston cine exposure meter black bakelite collectable (c. 1930's) 29
GEC illumination meterblk. Bakelite,boxed, case, working in foot candles 35
weston euromaster 25
ferd 4 + e.r.case 33
fowlers magnum long cse calculator - unusual item 39
GEPE slide mounting press - 12 12
GEPE double glass slide binders 24x36 boxes Of 20-3 boxes for £5.7 boxes for £10
glanz micro-tm zoom teleshot adapter m42 fit - rarity 39
hanimex IC4400 camera 12
HASSELBLAD fitted ali case inclusive of p & p ONLY 89
hasselblad illustrated guide to all models - inclusive of p & p 10
hasselblad professional price list 1971 in numerical code sequence inc. P&p 6
hasselblad 500c/swc illustrated guide showing accessories inc. p & p 6
haselblad 500c instruction manual inclusive of p & p 6
kodak art deco folder orig. hide case 29
kodak duoflex 11 tlr - collectable 10
kodak brownie reflex tlr collectable 12
LEICA GUIDE 6 shillings & 6 pence well used but full of info 9
LEICA GENERAL CATALOGUE 1955/58 in exc. Condition 12
LEICAFLEX MOTOR WITH HANDGRIP for Leicaflex 195
LEICA REFLEX PHOTOGRAPHY by Brian Bower features the R8 large p/back 12
LEICA GENERAL CATALOGUE 1955/58 in exc. Condition 12
LEICA BLACK METAL FILTER YELLOW with screw tightener 15
LEICA DESK MAT 16.5 " X 11.75" LEICA R8 one side M6 other (slight scratch) 20 22
leitz kgoon ball & socket head 49
leitz ceyal bulb flash unit in original box - mint 33
leitz eldia contact printer in original box - mint 25
made for leica tan leather briefcase custom interior fitted for camera,lenses, etc., etc ..... 89 swish
minolta dynax 300 si + 35-70 asf zoom lens - with instructions 42
minox 35el plus minox tc35 flashgun 79
NIKON AF NIKKOR 70-300 F4.5 MINT ORIGINAL BOX - SILVER 59
nikon f401 body with instructions 29
olympus az-1 zoom compact with instructions 19
olympus az330 superzoom compact (a real chunk) 29
pentacon f body (a real oldie) 19
pentax mz-50 plus 28-70 af lens 59
pentax espio 120 compact 19
pentax PC-50 AF 16
petri v1l plus 1.8 Dodgy lens (peripheral fungus) so body price + free lens 29 29
praktica f x 2 body + case 24
praktica mtl3 body with instructions 19
praktica r 135 mm f2.8 electric 19
prinzflex super tl 49
ricoh af-5 compact 19
ROLLEIFLEX SL35 PLUS PLANAR 50MM F1.8 LENS BLACK HFT LENS 129
rolleiflex & rolleicord guide - published 1949 -inclusive of p & p 7
topcon unirex + f2 lens + e.r. case 39
topcon unirex black + f2c lens + matching er case---all tip top instructions 79
various instruction manuals @ £5 including p& p - (ASK IF I HAVE THE ONE YOU WANT) 5
voigtlander vito 11 color skopar 3.5 in excellent nick+er case works beautifully 69
yashica zoomate 70 compact 12
yashica microtec zoom 70 19
zeiss ikon baby box 39
zenith b body 19
zenith em black olympic emblem + helios 28mm f2.8 lens 39

РЕЛИЗ ПОДГОТОВИЛА ГРУППА "What's News" VK.COM/WSNWS



Final Analysis

Roger Hicks considers... 'Farmer shoveling wheat from wagon, Kansas,' 1956, by Erich Hartmann

False memory syndrome is often associated with unpleasant or traumatic events, but it's something that happens to all of us to a greater or lesser extent; often with trivial things we do not particularly want either to remember or to forget.

Think back to when you were a child. How many things do you really remember clearly, and how many are traceable to, or supplemented by, your parents repeatedly retelling the story? If you tell the same story now, how much of it comes from your own memory and how much from the story you've heard retold so often?

This line of inquiry can rapidly lead us into archetypes and thence to clichés, but as the late Sir Terry Pratchett said (in his novel *Guards! Guards!*), clichés are the hammers and screwdrivers in the toolbox of communication. This may in turn lead us to realise that clichés cease to be clichés when they are done well enough.

All of which is relevant here. It is quite easy to dismiss this picture by Erich Hartmann (1922-1999) as a cliché, or at the very least as a genre: honest toil, the dignity of labour. There are even echoes of socialist realism. But be honest: did that unworthy thought occur to you until I planted the idea? It isn't a cliché because it's very well done.

Remembering reality

The archetypal overalls, the rolled-up sleeves, the pose, the anonymity because his face is hidden by his hat; it all comes together. Next: have I ever seen someone shovelling grain like this? I've seen roads used as threshing floors in India, and ox-carts in Portugal after the Carnation Revolution of 1974. I've driven across the United States seven times. At the annual fair in a nearby village, hay-bale tossing is still a popular competition. But; well; no, I don't think I have ever actually seen someone shovelling grain from a wagon. It is however of a piece with many things that I know, or think I know, or remember from... well, to be honest, photographs from the '30s, '40s and '50s. Any 'memory' of seeing such a thing in real life is probably false. Only 'probably' though: I might have seen it.

This is, perhaps, a way to make a great photograph. Make it fit people's preconceptions, memories and prejudices in such a way as to reinforce them; whether grounded in reality or not.

AP



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Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at **www.rogerandfrances.eu**). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Jonny Henchman**

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